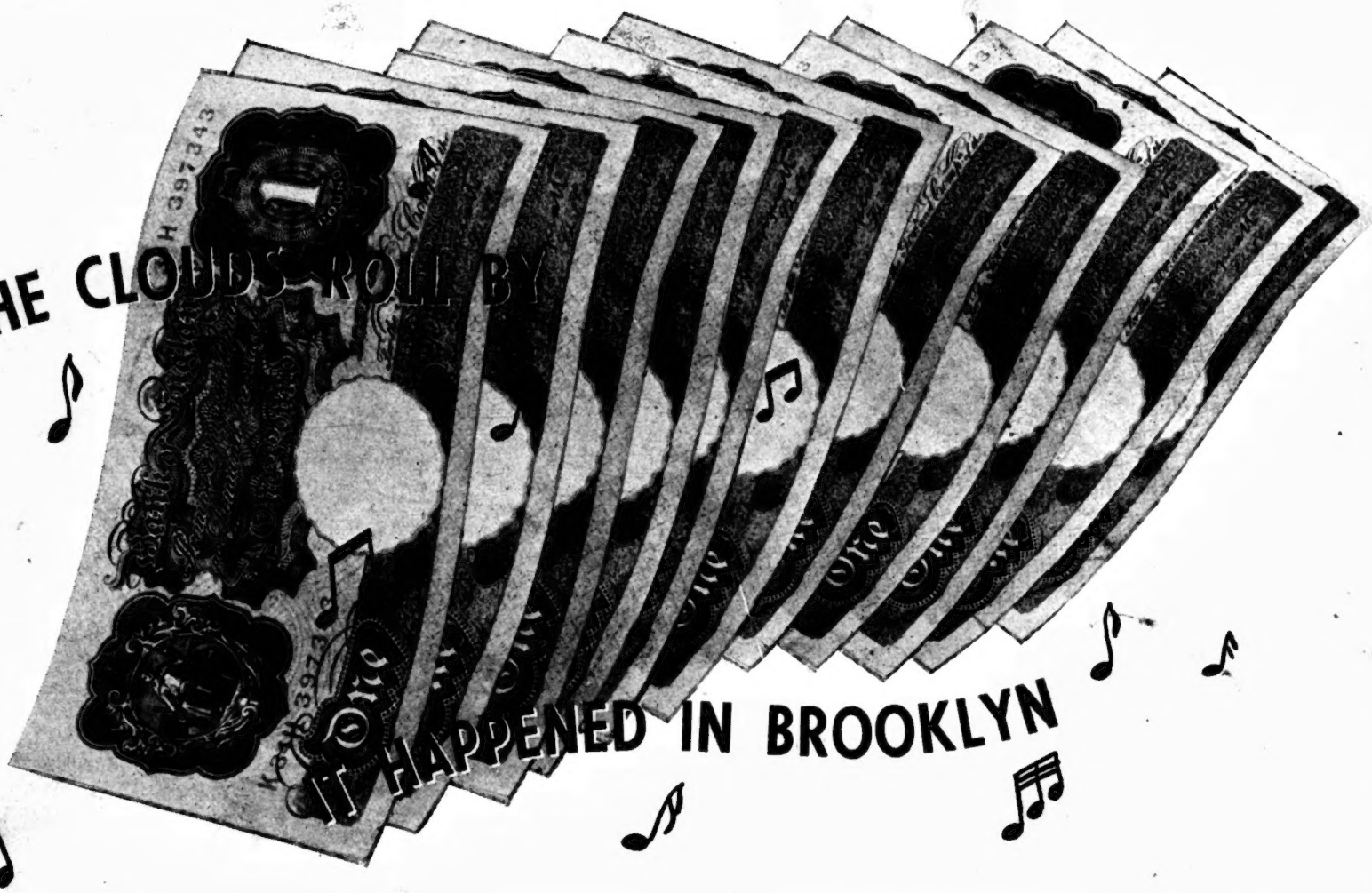
Kine WEEKLY

C.E.A. Annual Meeting

See page 3



MONEY SINGS!

M·G·M makes the cash come rushing in on waves of melody . . . . . Right now **TILL THE CLOUDS ROLL BY** is in its fourth multi-starred, Technicolorful week in Leicester Square . . . . And next comes **IT HAPPENED IN BROOKLYN**, with Frank Sinatra, Kathryn Grayson, Jimmy Durante and Peter Lawford to hit the *high notes* in more ways than one! At the Empire, starting Friday!

DON'T CALL ME NAMES – until you know why I do such things

TRADE SHOW
G.-B. LARGE THEA
WED., MARCH 1
4.15 p.m.

WALTER WANGER presents

IN

WITH

Produced by WALTER WANGER

GFI

UNIVERSAL INTERNATIONAL

Book "THIS MODERN AGE" The British Monthly Film Review

She'll Be Your Inspiration!
"MARGIE"
(in Technicolor)
Carmont, Haymarket
& Marble Arch Pavilion
20th Century - Fox

Kine matograph WEEKLY

LARGEST NET SALE: OVER 5,000 COPIES WEEKLY

No. 2,080. Thursday, March 13, 1947. Vol. 361.

PORT ELIZABETH WELCOMES ROYAL FAMILY
See BRITISH MOVIETONE NEWS

MANAGERS AGREE TO SEPARATE

CINEMA managers, meeting in London on Tuesday, agreed to the principle of complete independence from the C.E.A., and agreed to go ahead with the formation of the Society of Cinema Managers.

Meanwhile, at a meeting of the Section in Manchester, F. S. Jones said that 2,500 members would be needed before the society could be registered as a trade union.

Mr. Jones said that a big drive for membership was being made.

When one member commented there were 185 managers in the area, yet the attendance at the meeting was only 40, C. Hadfield declared: "The apathy is terrible and something will have to be done about it."

87 Replies

The chairman said he had received only 87 replies to about 150 circulars which he sent out. He was disappointed that the Section had not secured a 75 per cent. membership. He disagreed with the statement that a 50 per cent. membership was "not too bad."

One member asked if it would be possible to get the C.M.A. to join the Section and then use their trade union registration. The chairman replied that the suggestion had been turned down after consideration. They did not want to be swallowed up by the C.M.A.

Harry Brett, secretary of the C.M.A., reports a big revival of interest in the Association. Recent application for membership, he says, average 25 weekly.

Explanation

Sam Butchart, secretary, told the CINE. that the statement that the Section could not be registered until it had 2,500 members, was based upon "an entire misunderstanding."

The requisite numbers to obtain registration were assured, he said, and until they were obtained both the Section and the Society of Cinema Managers would remain in existence.

Record Taxes

Federal admission taxes—the American equivalent of Entertainment Tax—amounted to $455,000,000 in 1946, an all-time record.

This figure has just been reported by the United States Bureau of Internal Revenue. The figure for the previous year was $375,000,000.

Cinema attendances made up nearly 90 per cent. of both totals.

Board of Trade May Ration Film Stock

BUT GEVAERT CAN COME TO RESCUE

THE film Industry is faced with a serious threat of raw stock rationing following the severe drop in output due to the fuel crisis. A Board of Trade official told the "Kine." early this week that the department was giving serious attention to the difficult stock position.

The situation may be saved, however, by the Gevaert company, which is offering to import 1,500,000 feet of film weekly from its continental factories.

Some method of allocation to users will otherwise have to be worked out, but it is too early to state what the method will be. Discussions are now going on between the Board and the interests concerned.

The raw stock situation generally is that the Trade is "living on its hump." Film is being consumed at a greater rate than it can be coated and supplied.

Not only is this diminishing output due to the February coal cuts, but the future picture is far from good since the announcement that coal supplies will be cut to 33⅓ per cent. of normal.

All-Industry Meeting

An all-industry meeting to discuss raw stock will take place on Thursday.

It is then hoped that definite proposals will be taken on to the Board of Trade.

Following a meeting between the Newsreel Association and the C.E.A on Tuesday morning the KINE. was informed that the general outlook had greatly improved. The senior trade executive of the Newsreel Association said to the KINE. :—

"Gevaert is going forward with its proposal that they could supply 1,500,000 ft. of our stock a week. It would be more expensive as it would be imported and we could not get it at our present price.

"However, we are hoping that the extra cost might be spread over all the various interests in the trade, and this possibility is being investigated.

"If, in fact, it is possible for Gevaert to make up this deficit then every section of the industry can hope that there will be no need for stock rationing."

Earlier in the week the C.E.A. spokesman had proposed one weekly newsreel of 400 ft. instead of two of nearly twice that footage.

This proposal, of course, was wholly turned down by the newsreel interests.

Paper Crisis:

ECONOMY CUTS IN THE "KINE."

THE Editors regret to announce an immediate, though temporary, cut in the size of the KINE. This is necessitated by restricted output from the paper mills, following the fuel crisis, which aggravated the existing shortage of paper.

The KINE. could cut its paper consumption by one of two methods—by reducing its circulation or by reducing its number of pages.

Demand for the KINE. still greatly exceeds the sale of nearly 6,000 copies a week. These copies are strictly rationed to legitimate members of the Trade only, and there is absolutely no waste.

Thus, to reduce circulation would mean depriving a proportion of our readers of their copies, arbitrarily and unfairly.

In these circumstances, we have decided to reduce the number of pages, according to the paper at our disposal.

Besides condensing editorial, we regret that advertisement pages must be reduced; and we ask advertisers to accept our apologies for any inconvenience this inevitable restriction may cause them.

By careful rearrangement, by reduction in headline sizes and similar economies it is hoped that all features of the paper will be preserved: the news, the reviews, the comment and the many editorial service features will appear as usual, some of them in reduced form.

KINE. readers are assured that the journal will revert to its normal size as soon as paper supplies permit.

C.E.A. Reports Loss on Year

OBEDIENCE to the fuel restrictions meant that no electricity was available for Tuesday's annual general meeting of the C.E.A., and after one or two experiments with electric torches, candles were lighted and placed on the top table at the Piccadilly Hotel, London. Even then the reading of the agenda and documents was difficult.

Treasurer E. J. Hinge said that in the last year there were 5,556 members—paying an average subscription of £7 10s. 3d. But it cost £7 19s. 5d. a member to run the C.E.A. Head Office received £4 5s. 6d., but spent £4 12s. 8d. for each member.

Mr. Hinge had to present what he described as a "gloomy" balance sheet. These facts, he said, would have to be brought up for discussion later in the afternoon.

There was a deficit of £811, compared with last year's surplus of £390. Revenue was up by £306, but expenditure was up £3,337. Delegate expenses had increased by £908, office expenses by £255 and printing and stationery by £300. Formation of the Managers' Section had cost £852.

Coun. H. P. E. Mears asked: "Is it not a fact that if the Managers' Section had not been formed our finances would just have balanced?"

E. J. Hinge replied: "Yes."

Exhibitors Agree on Higher Fees

THE Cinematograph Exhibitors' Association, after a breezy debate at its annual general meeting in London on Tuesday, has agreed to the proposed increase in membership fees.

These are the increases: AA theatres, 30 guineas instead of 20 guineas; A halls, 15 guineas instead of 10 guineas; B halls, £7 17s. 6d. instead of five guineas; and C theatres, and associate members, three guineas instead of two guineas.

S. K. Lewis moved an amendment to the rules to this effect on behalf of the London and Home Counties branch. The chairman (B. T. Davis) said that there could be no amendment—it had to be passed or turned down.

Coun. F. G. W. Chamberlain said that his branch opposed the new rule, not because of the extra money, but because of the grading.

Continued on page 6

A

KINEMATOGRAPH WEEKLY

EDITORIAL & GENERAL OFFICES
93, Long Acre, London, W.C.2.

Telephone: Temple Bar 2468
Telegrams: Kine, Southernwood, Rand, London

Joint Editors:
A. L. Carter: Connery Chappell
Associate Editor: James Benson
Advertisement Manager: Paul Peak

"Kinematograph Weekly" is a member of the Audit Bureau of Circulation

A CHANGE OF LEADER

THE week in which the new C.E.A. president, B. T. Davis, took office certainly made an excellent start; for by Sunday it became known that normal times of opening could be resumed.

We warmly congratulate the Association on the success of the representations made to the Ministry. Without a doubt the rescinding of the matinee bar is a personal score for general secretary W. R. Fuller. Without a doubt, too, the Association's technical adviser, Leslie Knopp, who has been closely in touch with Whitehall throughout the crisis, is entitled to no inconsiderable share of the credit.

It is achievements like this that show the great strength of the Association as it stands to-day, and this week's annual general meeting sees it on the crest of the wave.

Fred Prior, therefore, concludes his year of office on a highly successful note. His has been a good year; he has shown himself to be as astute as he is witty. A good mixer, he has made many friends, and he will no doubt look back on his arduous year with every satisfaction. He is certainly entitled to.

He will rank, we predict, as one of the most successful presidents the Association has ever had.

B. T. Davis, the new president, takes over at a time when Trade affairs are linked up with national problems of vast importance. If there ever was a time in recent years when the film business was merely a private concern of those who work in it, that time has now certainly gone for ever. To-day films are linked up with the mighty business of dollars, of taxation, of imports and exports, and the other major headaches of the national economy.

These are months, in short, when sectional interests, no matter how legitimate in normal days, are necessarily liable to be relegated by considerations of a much higher level.

Mr. Davis takes over command of the exhibitors at the most difficult time imaginable. But he has a first-class General Staff and is himself no mean tactician.

We may be sure he will do his level best for his fellow showmen.

THE National Film Award which is sponsored by the *Daily Mail* has produced an enormous amount of lobbying on the part of the film industry.

It is no secret that one of the major circuits hit on the bright idea of starting an ambitious campaign to plug one particular picture, but the department concerned was stopped at the last minute by a very emphatic ban from the chairman.

On A.B.C., on the other hand, the Award has been plugged in a trailer which has received very wide screening, and which has been followed by excerpts from "Piccadilly Incident."

I HEAR stories, too, of theatre foyers where patrons have been offered voting papers at a time when their minds are particularly aware of the latest Wilcox film.

All this, of course, is perfectly legitimate plugging. Herbert Wilcox is the keenest showman on the production side of the business. He knows more about the value of publicity than anybody, and if he wants to embark on a campaign to get "Piccadilly Incident" voted at home as the best British film of 1946 he is perfectly at liberty to do so.

WE are, however, entitled to point out that an amateur and inexpert vote of this sort is likely to defeat its own purpose if this sort of stunting becomes general. And if "Piccadilly Incident" does in fact win the *Daily Mail* award, sensible people are likely to say that it will have done so through the plug A.B.C. has given it as much as for any value it may have possessed.

I quote this exploitation only because it is yet another pointer to the truth of some remarks I made in the KINE. some months ago—to the effect that film awards based on so-called popularity votes mean precisely nothing. The voter does not necessarily say what he thinks, *but says what he thinks other people think he should think.*

IF we must have awards of this sort they should be judged as far as possible by disinterested professionals whose verdict would at least have the testimonial of expertness.

In this connection, I wonder what has happened to the idea of a British Film Academy which was noised abroad some months ago, and among whose sponsors I believe was Michael Balcon?

I hope that Balcon and company are going ahead with their idea.

MENTION of Balcon, by the way, reminds me that E. W. Wingrove, secretary of the British Film Producers' Association, has told me that despite a recent protest in the KINE., his association, after most careful thought, has decided that their dinner to honour Balcon's 25 years as a film producer will be an entirely private affair.

You may remember that I urged that the national Press should be admitted to the function, my argument being that their presence would be worth thousands of pounds' worth of publicity, not just for Balcon but for British films in general.

LONG

I stick to my opinion that the decision is a major mistake.

British film production needs all the publicity it can get. It is foolish to throw such an opportunity down the drain.

THE annual reunion of Cinema Veterans last Wednesday followed the now familiar lines, and although there was the usual spate of reminiscence and backchat, it seemed that not only the attendance but the spirit of the proceedings suffered from the dreadful weather conditions.

Of recent years the reunion has assumed a decorous character, which was absent—happily I think—from the earlier functions. Although guest speakers, including Sir Henry French, W. R. Fuller and Teddy Hinge, did their stuff with dignity and a degree of levity, there was a lack of that spontaneity for which the occasion was formerly notable.

NEW president Jimmy Squier took over from E. G. Turner, whose gesture in making a presentation of a table cigarette case to each of his colleagues was highly appreciated.

A warm welcome was also given the new vice-president, J. B. McDowell, an old-timer, who has had his feet in all sides of the business.

There was no diminution in the hospitality which was dispensed by Tommy France and his committee in the true Veteran tradition and which did much to dispel the depression arising from the conditions under which the function took place.

ON the very same night, when the centre of London looked like a set from "Oliver Twist," with the roads having more ice than I have ever seen in town, Bob Wolff flung a memorable party to celebrate the opening of "Best Years of Our Lives" at the Leicester Square.

The party took place at the Savoy, and despite the perfectly foul night, there was a big turnout from all sections of the Trade. Wolff and his henchmen have a happy knack of doing these things just that little bit better than most, and a good time was had by all.

THE Goldwyn picture, incidentally, is a bit of an object lesson. Those of us who have been saying that the Fleet Street boys were systematically rough-housing any and every Hollywood film, must admit that the criticism of this exceptional picture was cordial in the extreme.

Indeed, this must be one of the warmest receptions ever given to a film in this country. My impression, after reading the cuttings, is that when a renter has goods to deliver, he can still get a good break from Fleet Street.

MAX MILDER has been pretty sick. He has been away from Wardour Street for a few weeks and is not expect back for a few more.

Milder is an extraordina man. He delights in getting his office just about the tu that the streets are getting war and he sits solemnly at Warn House going through the mail about 8.15 in the morning, wh most of the Trade leaders w live in the middle of town a still thinking of having anoth forty winks over the mornin paper.

A man of methodical habi Milder then surveys his gla topped desk, lights anoth cigar and starts ringing bells f his department heads. He r ceives callers an hour or mo before most people reach the offices.

THEN, usually about 11 a.m he goes shooting off Golden Square, where he rul the roost at A.B.C. for most the remainder of the day.

Up till quite recently he woul end up by prowling around th foyer of the Warner Theat looking after the likes an dislikes of the cash customers.

So in the course of one dail round he would be America renter, British circuit chief an pre-release exhibitor one after th other. It is not surprising tha he has taken a good deal out o himself this winter and is feelin the effects of the strain

A MIGHTY lot is stirring bac stage in Wardour Street - some of it at very high level. can never recall a time when mor rumours were passing up an down—some of them spectacula and one or two of them, no doubt with the usual grain of truth tacked away behind the guff.

Among other things I have heard of three pending public issues, all concerning the film business.

The first, according to gossipers, concerns Alfred Shipman's ex panding film interests, the sug gestion being that he and his as sociates have applied for Treasury permission to float a company.

I have Shipman's personal word for it that there is not a word of truth in the statement. So that is rumour Number One dis posed of.

SECONDLY, it is being freely said that an issue is pend ing designed to co-ordinate the various companies now directly and indirectly connected with Butcher's. These, in addition to this important independent renting house, include the Nettlefold studios and Kay Labs.

Here again there is no official confirmation that this issue is on, but I must say that I have heard that developments were pending for several months now.

The third public issue about which rumour is busy concerns a film Trade paper.

WHO should come on the 'phone yesterday morning but that healthy looking invalid, my old sparring partner, Tom O'Brien. The General Secretary of N.A.T.K.E. has been on the sick list, and he ruined my day

SHOTS

for me by telling me the doctor has put him on the wagon for two months!

He has another month to go and admits to feeling very bad tempered.

Meanwhile, Tom has a message for any KINE. reader who is laid low. He swears that he has found a perfect non-alcoholic drink, and like a crusader of old, he is anxious to pass on the message.

HE says that a man can get a glow up on a large lime juice, topped up with half a cider and half a ginger ale.

The result, said Tom, with a slight sob in his voice, was the nearest thing to a double whisky that he could get.

To my comment that it only needed two large gins to give it a lift, he replied that some people were natural outsiders.

SIDNEY BERNSTEIN will be back in town by the time this appears in print, and I look forward to seeing him and to hear first-hand news of his important Transatlantic production plans.

Meanwhile, I hear that the results of the Bernstein questionnaire, the one really advanced and authoritative public audience quiz conducted by the film Industry, are almost ready for publication.

Apparently the findings are tabulated on electric calculating machines and the recent fuel cuts gummed up the works!

ROFFE THOMPSON, from whom I will take a rebuke with better grace than I would from most people, writes in to chide me for saying that Sir Alex. Korda was planning a remake of "The Scarlet Pimpernel."

The picture, Thompson explains, is an entirely new story and will be made under the title "I Will Repay."

I HEAR that there may be some interesting developments is the near future over the Stagg and Russell site in Coventry Street.

As I understand it, this site is owned by a private syndicate and it is fairly well known that spectacular plans have been produced in past years designed to turn the place into a sports palace, a super entertainment centre, and all sorts of things.

These schemes have never got past the drawing board stage, one of the obstacles being the Westminster City Council, which has some pretty tough stipulations to make where entertainment sites are concerned.

HOWEVER, I am now assured on what I consider to be unimpeachable authority, that an offer to acquire the lease of the site for building purposes—as and when such building becomes possible in, say, ten years time—has been made by a major American film company.

I am informed that conversations have taken place and provisional agreement has been reached. Indeed, it is said that formal New York approval is now sought.

The name of the company concerned? That has not yet leaked out. My information is that RKO-Radio is most likely to be the company interested.

QUITE the craziest story that has emerged from the branches in years concerns the adventures of a troupe of hardy Midlanders, headed by Fred Prior, C.E.A. president, who had attended the Chesterfield meeting of the Notts and Derby branch last week.

After the meeting was over the party of nine, who had previously decided against road transport owing to the blizzard conditions, learned that the L.M.S. train back to Nottingham was an hour late. They accordingly switched over to the L.N.E.R. and caught an alternative train which should have done the journey in 62 minutes.

After spending three hours getting nowhere, the party found themselves shunted into a little place called Tibshelf, where they waited for five hours.

ONE member of the party then trekked from the railway station into the town to send out telephone messages to various relatives. Quite by accident, he entered the shop of S. Clark, proprietor of a local kinema, who had been to the Chesterfield meeting himself and was amazed to find a carriage full of members unable to get home. He provided food and cocoa at two in the morning.

The lads then transferred to a "fast" train, and after some fancy shunting to give right of way to snow-ploughs, they landed up at a village ten miles from Nottingham at 6.15 a.m.

THEN in the dawn they walked over a mile along the track to a workman's train which at the last moment didn't wait for them.

Eventually, they reached Nottingham at 8.30 a.m., nearly 16 hours for an hour's journey.

The Esquimaux who starred in this hardy epic were F. A. Prior, J. Draw, R. Black, S. A. Black, E. C. Morris, W. Brock, J. Harmston, R. F. Prior and E. C. Penson.

This was Fred Prior's last meeting as national president. What a curtain!

WE made a bit of a gaffe last week in mentioning George Archibald. He was described as managing director of Production Facilities, that key-piece of Rank Organisation centralisation which is known to the irreverant by the convenient if outrageous title of "Piffle."

This was wrong, of course. Archibald is managing director of Independent Producers, an entirely different racehorse from the same stable.

GLAD to welcome Gerald Sanger, of Movietone, back to this country after a five-weeks' trip to the U.S.A.

Sanger tells me he was very impressed with many of the technical advances—mainly in the equipment field—made by newsreel producers in the States.

Will he make any alterations to the present Movietone reel?—an odd twinkle of the eyes and a ca'canny look were all a colleague got out of him from that question.

WE certainly get some pretty high-pressure stuff from the studio publicity departments, but for verve, drive, insight and pungent news value, commend me to the opening par of a dope-sheet which has just reached me.

It concerns a new company and a new film, and is actually the first production story to be put out from the new unit. Out of charity, I will refrain from mentioning the names of anyone concerned, but the screed opens like this:—

> "On the Blank set at Blank last week, Miss Blank shared her set-dressing-room with a very temperamental lady and her family, Mrs. Tabby Cat and her four kittens. Mrs. Tabby objected strongly to her offspring being filmed at such an early age and the kittens themselves stated firmly that they preferred dinner: However, Miss Blank and director Blank managed to soothe them and the 'take' was achieved."

TOMMY FRANCE

FRED PRIOR

MAX MILDER

JIMMY SQUIER

MICHAEL BALCON

CLOSE-UPS

by SCREENCOMBER

Well. I'll Be Staggered!

"THIS is the first staggered column in the history of columns," boasts Nathaniel Gubbins, in his "Sitting on the Fence" feature in the *Sunday Express*. What nonsense! This column has been staggered for years, and in the days when he was sowing his wild oats and we were sowing our wild hops, long before he emerged as a dignified and highly respected clubman, the same Nat Gubbins has assisted us in the acquisition of many a stagger. Added to which, Editorial indecision and vacillation has staggered us from one end of the paper to the other and all the way back again, so that if we wanted to read ourselves, we wouldn't know where to look for ourselves, even supposing we ever got to a state where we wanted to.

Our holidays have been staggered, our working hours staggered, our electricity staggered, and most staggering of all are some of the staggering things that pass for commonplace and normality in this staggering trade of ours.

Auto Suggestion

SURPRISE winner of the much-boosted National Film Award is now likely to be the Winkleheim production, "True to Tripe." With their customary acumen, some of our producers were quick to seize the opportunity of giving a straightforward voting contest a typically ingenious Wardour Street twist. This took the form of a high-powered sales campaign to influence the hitherto impartial minds of patrons, by means of trailers, slides, posters and such-like, the outstanding merits of their own particular stars and pictures, as opposed to those of rival groups. For the ditherers and those who were still undecided some companies even went to the trouble of filling in the forms, complete with the names of their star and picture, no doubt to ensure that the names were spelt correctly and to save patrons mental worry and physical effort. Actionful Wart Winkleheim would hardly tolerate such passivity, and a group of strong-arm gorillas have been enlisted to persuade patrons not to overlook the merits of the Winkleheim epic, "True to Tripe."

More Publicity

DETERMINED to obtain the utmost publicity for the above-mentioned epic Wart has engaged at tremendous expense (if he is ever paid any salary at all) the world-famous practitioner in picture publicity, Marmaduke (Spoof) Dohp. Spoof has split more infinitives and misrelated more participles than any other writer for the Press.

Informed of Spoof's record in this direction Wart is reported to have stated that as long as Dohp splits everything with him what do a few infinitives matter.

C.E.A. ANNUAL REPORT.—*Continued from page 8.*

"Bad Economy to Cut Delegate Expenses," says E. J. Hinge

This goes back to 1913/14, and it has not been brought up to date. We suggest that a new grading be set at £75 with a twelve-guinea subscription, he argued.

The chairman said that this suggestion was out of order. Mr. Chamberlain: "I am not moving an amendment. I was just stating why we are not supporting this resolution to change rules."

J. J. McCracken (Lancs): "We have been told that the cost of a member is £8. Why should any member pay less than half for membership? Three guineas would not carry a member far on cigarettes!"

Harry Hopkins opposed the plan. Some items of expenditure this year would not return, therefore this request for increased money is excessive. What justified this 50 per cent. increase? It has been explained that these new offices—part of which will be sub-let—will be an asset. According to the balance sheet, £2,000 would cover everything.

H. T. Gent said that his branch had felt that there was nothing to justify £17,000 being asked for. It was all right to say there was a deficit of £811, but it must be understood that branch finance reduced that to £477.

Harry Mears. This matter must be taken seriously. There are many people who would like to move an amendment. I suggest that no case has been made out for additional subscription of £17,000. The circuits can afford to pay the extra money, but the rank and file have to work hard for every shilling. Business has taken a nose-dive during recent months.

He wanted the plan to be put off for another year. It had been said that independents, together, could turn down any plan. He asked the independents to turn down this scheme.

The Managers' Section had caused a deficit this year. Leslie Holderness had told him that this was only a friendly debt and could be repaid.

Cmdr. F. L. Gummersall said that the loss on the year did not justify the huge increase which the amendment represented.

Maurice Levy said that this was another case in which big members were helping the little members. He supported the proposal.

E. J. Hinge (Treasurer) said that the matter had been fully discussed by the Legal, Finance and General Purposes Committee. The proposed increase was nothing to do with current or past balance sheet, but in the future the cost of running the Association would be considerably increased — The Head Office would not get all the increase — some would go to branches.

Items for the increase were, according to Hinge, the new offices in the centre of London which would cost about £3,000 a year net, and more staff for office reorganisation.

Mr. Hinge said that there was need for a propaganda department. Concerning the branches, he asked if members were satisfied with the operation of branches. Their expenditure was on the increase. It is a bad economy to cut down delegate expenses.

The amendment to the rules were put. The London and Home Counties branch amendments voting was 83 against 12.

New Officers B. T. DAVIS THE PRESIDENCY: Take Over DENNIS WALLS VICE-PRESIDENCY

B. T. DAVIS, the new President, having proceeded to the chair, Fred Prior, retiring president, invested him with the chain of office at Tuesday's C.E.A. annual general meeting.

Addressing Mr. Davis, he said that through the experience gained with the branch he had no doubt that he would be a very efficient president.

Mr. Davis said he recognised that he was undertaking the duties of office at a difficult time. When he was nominated to the vice-presidency a year ago he looked upon the new Films Act as the great business for the year. It might be that the difficulties of the present time might overshadow it.

He intended, during his year of office, to deal fairly with the affairs of every member.

A Gift to Gale

A presentation was made to Major Gale, a founder member from 1912. "We all know what an asset he has been to the Association, and his words and deeds have endeared himself to every member of the Association," said Mr. Prior.

To W. J. Speakman fell the duty of proposing a vote of thanks to the retiring President who had spent more than half his working time in serving the Association. He had travelled over 400,000 miles and had visited a very large number of branches.

The motion was seconded by S. K. Lewis, who said that the work of a President increases year by year. There had never been a year so replete with problems as the past year.

G.C. Members

C. H. Whincup, on behalf of the Leeds branch, moved a change in the rules to limit the General Council representation of branches to one delegate per 75 instead of 50 members. On many occasions it had been said that meetings of the General Council had been encumbered by the large number of people present.

Leslie Hill said that he hoped this resolution would meet with short shrift. It meant that they were asked to commit hara-kiri. He believed that by this amendment smaller branches would be against this movement.

The resolution was lost.

Arthur Kelly Rejoining United Artists

Arthur Kelly, one of the American trade senior executives is rejoining United Artists within the next few weeks as vice-president in charge of foreign sales (cables the KINE's New York correspondent).

2d. RATE FOR MUNICIPAL FILM SHOWS

C.E.A. Opposition to Swindon Case Fails

AT the cost of £3,500—representing a 2d. rate, the Swindon Corporation is to be empowered to "let, erect and hire premises for the purpose of kinematograph entertainment."

The clauses concerned were included in the Corporation Bill opposed by the C.E.A. at the House of Commons committee on Tuesday.

The Corporation's case was that it was anxious to carry out a policy for the fostering of cultural activities in the town. It wanted to show such films as "Land of Promise," "The Way We Live," "Man of Aran," "Target for To-night," "Battleship Potemkin," "Cabinet of Dr. Caligari" and "The Overlanders."

Answering J. P. Ashworth, for the C.E.A., Alderman Bennett agreed that with seven kinemas for a population of about 68,000 Swindon was well catered for. He agreed that not one single film that had been mentioned had not been shown or was shortly to be shown in Swindon kinemas. The intention, however, was to have a lecture or discussion after the showing, which could not be done in a commercial kinema.

The C.E.A. contended that the powers asked for were not needed. Conditions of this sort would be unfair to the exhibitor. The Bill did not mention how much would be charged or when films would be shown. Mr. Ashworth contended that if the Corporation advertised 1s. 3d. admission against the local kinemas 1s. 6d. there was little doubt to where the public would go.

This factor had to be borne in mind when the case was presented that it was really to encourage the taste in Swindon among local would-be highbrows.

After discussion it was decided by a majority of the committee that the clauses should stand in the Bill as submitted by the Swindon Corporation.

CUT IN FILM IMPORTS IS UNLIKELY—Cripps

To Stimulate Our Own Exports

"WE do not feel we should embark on any hurried policy of cutting off film imports even if that policy would have any effect," said Sir Stafford Cripps during the three-day debate in the House of Commons on the Government's economic policy.

"We are trying to counter this tendency to use too many foreign films and spend too much on them by improving our output and stimulating our own exports of films. In both these directions we are having very considerable success, so that the net loss of foreign exchange in films is falling.

"Films were an important factor in providing people with relaxation in difficult times."

He reminded the House that the Government would have to introduce a Cinematograph Bill early next Session, because the old Act expired next year.

Tax Adjustment

In the House of Commons on Tuesday, Cyril Dumpleton asked the Chancellor of the Exchequer whether he would consider adjusting entertainment tax so as to give preferential treatment to kinemas which would undertake to show British films only.

Hugh Dalton said that Mr. Dumpleton would not expect him to anticipate high Budget statement.

Captain Delargey: "Will the Chancellor agree that it would not be in the interests of national economy seriously to curtail the import of American films."

There was no reply.

Price for Ensa Stock

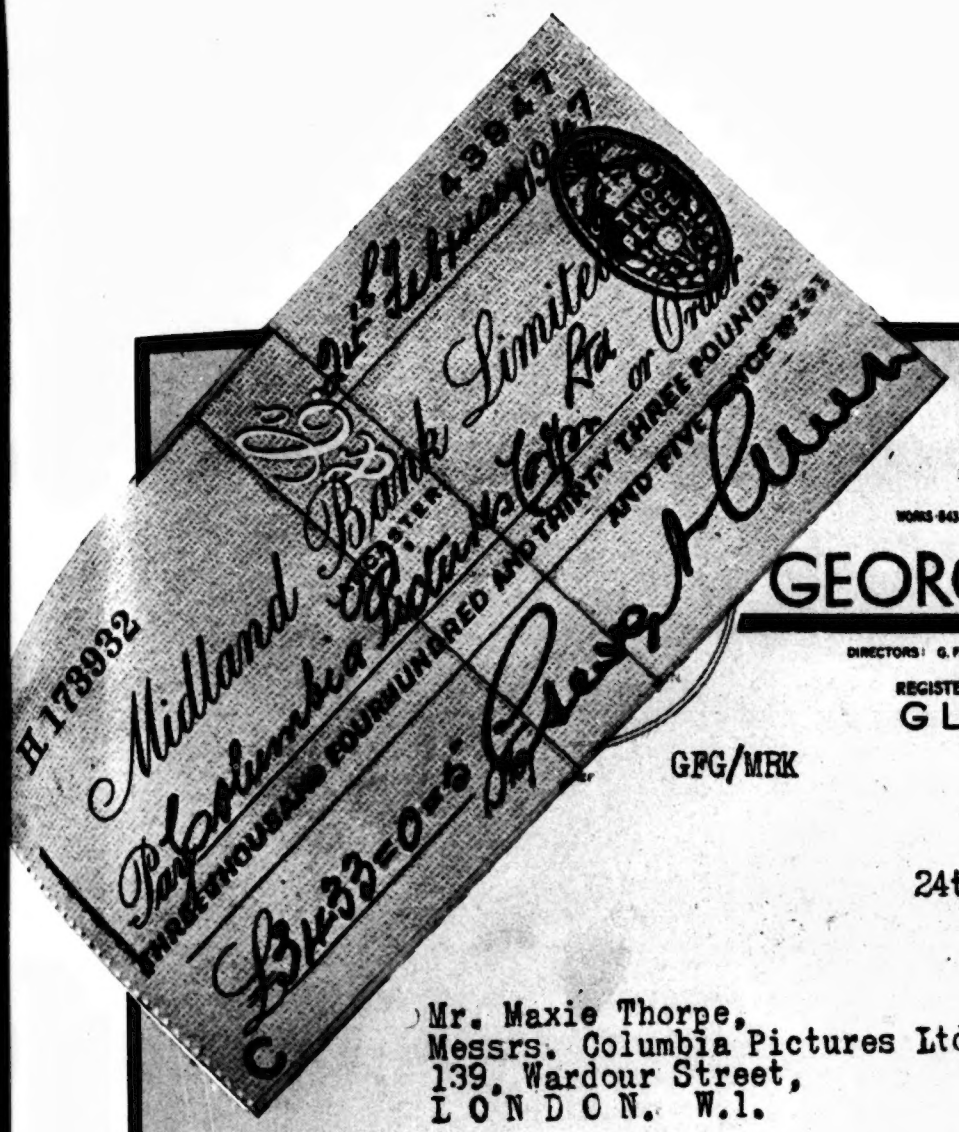
R. J. Gunter asked the Secretary of State for War if he would state the amount paid by Pioneers Films for surplus E.N.S.A. kinematograph stock between September and December, 1946; if the tender submitted by this firm was the highest received; and if he would state the figure of the tenders submitted by D.R. Studios and British Films.

Mr. Bellenger said that the disposal of surplus E.N.S.A. equipment was handled by N.A.A.F.I. and not by his department. He was, however, informed by N.A.A.F.I. that the successful tender for this equipment was at the time of its acceptance the highest received.

Back to Normal

The exhibiting business returned to normal on Monday following personal representations by the C.E.A. to the Ministry of Fuel and Power.

The rescinding of the ban on matinées was announced over the week-end.



Telephones - Registered Offices
DOUGLAS 5481-2-3
WORKS 843 GALLOWGATE · GLASGOW TELEPHONE WORKS · BRIDGETON 259

GEORGE GREEN

DIRECTORS: G. F. GREEN · H. J. GREEN · M. D. GREEN · M. F. MacMAHON
REGISTERED OFFICE · 11/29 RENFREW STREET
GLASGOW · C · 1

GFG/MRK

YOUR REF DATE

24th February, 1947.

Mr. Maxie Thorpe,
Messrs. Columbia Pictures Ltd.,
139, Wardour Street,
L O N D O N. W.1.

Dear Mr. Thorpe,

We have much pleasure in enclosing you this cheque for £3433.-.5. in payment for the first week's hire (50%) of "The Jolson Story".

Needless to say, we are delighted with this splendid result.

Yours sincerely,

G. F. Green

HUE & CRY

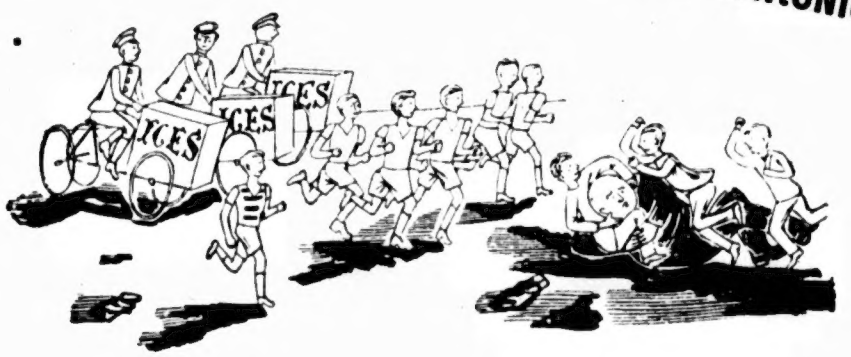
"BLESS THEM ALL" says C. A. Lejeune in THE OBSERVER "May blessings fall upon Ealing Studios and everyone who had a hand in making their new film 'Hue & Cry' for bringing a glow of cheer into this cold, dark, miserable week! What a piece of fun it is!"

"A picture to enchant boys of all ages from eight to eighty. And take Mother too" DAILY MIRROR

"One of the most hilarious and clever comedies I have seen" THE PEOPLE

"One of the most refreshing, blood-tingling and disarming pictures" NEWS CHRONICLE

"From the moment it opens . . . 'Hue and Cry' goes with a swing" SUNDAY TIMES



"An endearing and funny film" SUNDAY EXPRESS

"Wild, riotous, boisterous" SUNDAY DISPATCH

GFD

"IT'S A CORKER! . . . great fun . . . just revel in the engaging nonsense" SUNDAY PICTORIAL

The Ealing Studios film that begs to differ—

The Critics beg to agree!

"A large bouquet to Ealing Studios" EMPIRE NEWS

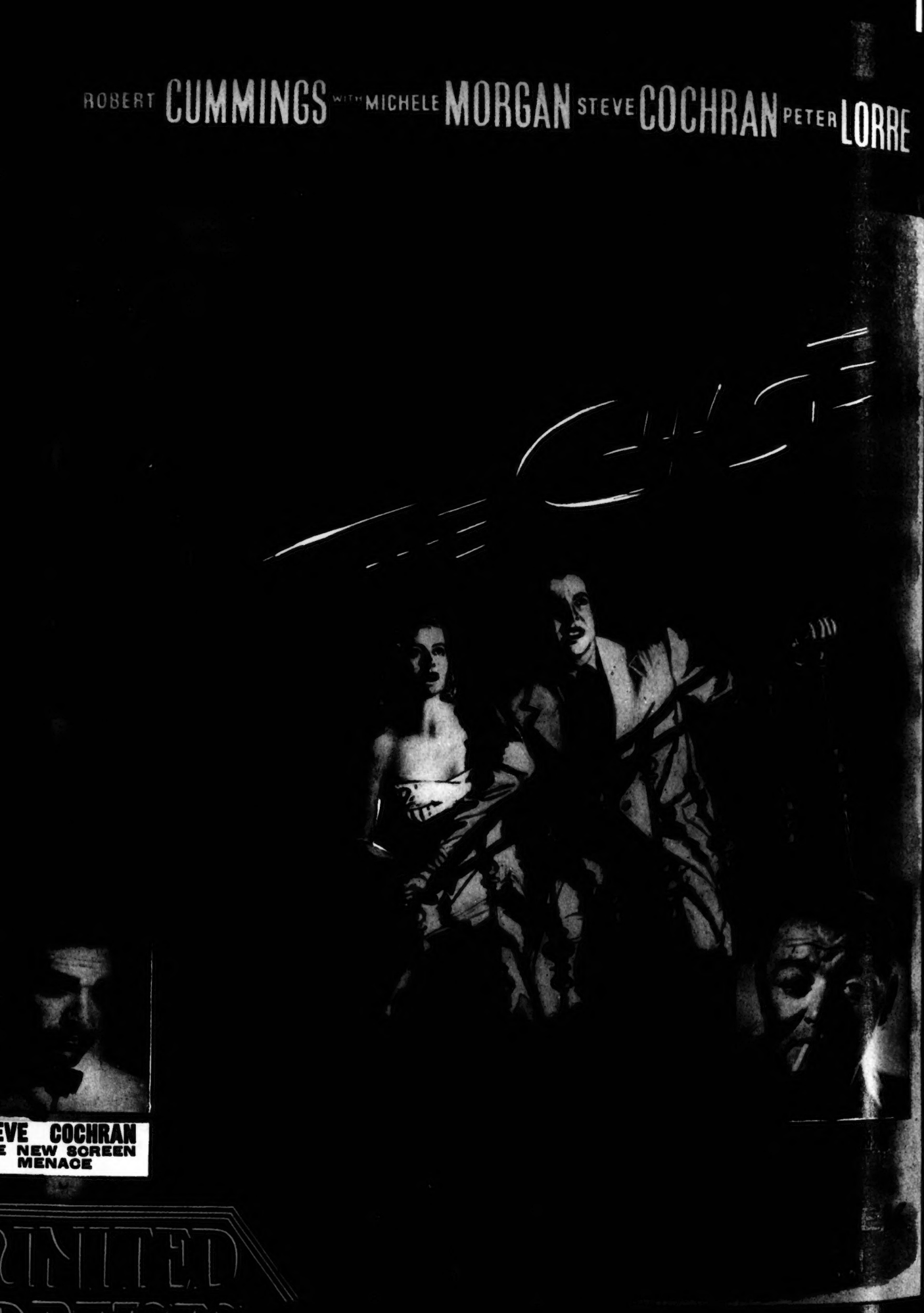
"The funniest romp since the Keystone cops" EVENING NEWS

"A first-class product of our own screen at its wittiest" SUNDAY CHRONICLE

"A GRAND LARK . . . never did so many people extract so much fun out of a film . . . chased all my blues away . . . I shall see it again" REYNOLDS NEWS

"Do I sound enthusiastic about 'Hue and Cry?' I am . . . It's very, very good"
EVENING STANDARD

The Public beg to see it!


ROBERT CUMMINGS WITH MICHELE MORGAN STEVE COCHRAN PETER LORRE
THE CHASE
EVE COCHRAN
E NEW SCREEN
MENACE
RNITED
RTISTS

B.F.P.A. TO APPOINT A FESTIVAL REP.

Report on B. of T. Quota Meeting

MEMBERS of the B.F.P.A. meeting last week by the light of six candle power, sent out a directive to all studios that there must be the utmost economy in the use of film stock. They were told about the latest moves inside the Trade to ease the crisis (already reported in the KINE. in detail) and about the Association's meeting with the Board of Trade.

Another report on the meeting with the B. of T. was also made by the director-general, Sir Henry French. This was a meeting with the Board by the Quota Committee, at which finer points of the Association's lengthy memorandum were discussed.

Festival Policy

A policy was decided upon concerning the co-operation of the British production Industry with foreign countries in the organisation of film festivals. Members decided to give full co-operation for all festivals of a national nature.

The B.F.P.A. is to appoint a paid representative to be present at all festivals. It is felt that this would be better than delegating any member who may represent a particular British production company.

Television Hold Up

The Association will not be able to meet the Television Advisory Committee until negotiations between the R.E.P. Committee and the National Theatrical Committee are completed. Sir Henry pointed out that it is vital that theatres and kinemas have a joint understanding.

Other Matters

The subscriptions to the Association are to be the same as last year.

A committee has been set up to deal with the foreign distribution of 16-mm. prints.

A full survey was made concerning the payments for overseas showing of British films. Money was coming in from Czechoslovakia, but little had been paid to Britain from other countries.

The Industry's apprenticeship scheme was reported to be making excellent progress. It may be finalised within a very few weeks.

The next meeting will be on April 2

Oldham Ball to Aid C.T.B.F.

Organised by Oldham Cinema managers' and Proprietors' Association, a kinema ball is to be held at Hill's Stores, Oldham, on March 18.

Profits from the function will be divided between the C.T.B.F., the local Association and the Managers' Separate Section. Chairman of the committee is J. Draper (Gaumont, Oldham) and secretary, C. P. Brown (Scala, Hollinwood).

Doris Merrick and Lynne Roberts in a scene from British Lion's THE PILGRIM LADY, a comedy-romance reviewed in this issue

Scots Plan Night Shift Service

SCOTS kinema managers are ready for night shift and staggered working if and when it is put into effect in industry, and anticipate that with very little effort they can adjust shows to meet the requirements of the new method of working. In the larger cities, Edinburgh and Glasgow, the city-centre houses began at 1 p.m. previous to the power cuts, and this would, the managements contend, give a very adequate service to night shift workers. In the smaller centres, where continuous running has not been so generally the rule, the starting of a continuous system from 1 p.m. onwards would be very easily achieved.

HANTS C.E.A. SPEAKS FOR "SMALL BRANCHES"

Move to Reduce Representation on General Council Opposed

HANTS and Dorset are spearheading the opposition to the motion sponsored by Leeds that the number of delegates from the branches should be altered from one for every 50 members to one for every 75 members.

At its last meeting the branch passed a resolution disagreeing with the Leeds motion which was on the agenda of the annual meeting.

Coun. H. P. E. MEARS, the chairman, declared that this general tendency to cut down the representation from the branches is in keeping with the Association policy fostered for years and which some of us have been fighting against. The tendency to which he referred was to do everything from the caucus at headquarters and to give the branches as little say in matters as possible. Unless branches made a firm stand they would be completely governed by an executive committee in London. It would not affect the larger branches so much, but the smaller branches would lose representatives on the G.C.

Ald. G. W. A. WRIGHT pointed out that it was necessary to have a numerically strong General Council because of the number of committees which were formed from it.

Film Transport

The SECRETARY (H. H. Mitchener) reported that he had written to all M.P.s in the area asking if they would press for exception to be made in the Transport Bill for all film transporters, and explaining that as the Bill provided for such transport to be confined to a 40-mile radius the difficulties seemed insurmountable if the present arrangements were not continued.

Mr. Fuller had replied that the matter was already being dealt with in conjunction with the K.R.S. and the film transport companies.

London Names Members of Area Conciliation Board

ARISING out of the present crisis and the resulting drop in box-office takings, a suggestion that in the event of any similar occurrence before or after a budget it should be possible to make representations to the Treasury for entertainment tax relief was made at the meeting of the London and Home Counties C.E.A.

Branch members of the N.A.T.K.E. Area Conciliation Board were nominated as follows: S. K. Lewis, J. W. Davies, C. G. Bernstein, Tommy France and a representative from G.B. or Odeon, with Theo. H. Fligelstone, Major A. J. Gale, C. A. Mathes, Lou Morris, D. Rafer as deputies. These would also act as members of the Area Board for the Managers.

A decision was made that Arthur Taylor should approach T. O'Brien with a view to the board continuing with an independent chairman as in the case of the old Joint Conciliation Board.

The petition against the L.C.C. Bill will be submitted in the committee stage after Easter.

Bucks County Council is to be asked to receive a deputation for an extension of Sunday hours. The chairman, vice-chairman, R. H. Dewes, J. W. Barber and Arthur Taylor were appointed to interview the council.

Staggered Hours

Reporting on the committee meeting held by the Holborn and Westminster Councils to discuss the question of staggered hours to ease transport congestion, Arthur Taylor said that the meeting was satisfied that the number of patrons leaving kinemas during peak rush hours made no appreciable difference to the present conditions. It was, therefore, not thought necessary to rearrange programme time-tables.

The vice-chairman, J. W. Davies, was appointed to the General Purposes Committee in place of the chairman. The normal practice was to elect the chairman and a circuit representative, but in view of the fact that S. K. Lewis was also a circuit representative the meeting decided to appoint Mr. Davies.

Good Friday Opening

It was reported that Essex was the only county in which a decision for Good Friday opening had not yet been given.

Coun. F. G. W. Chamber'ain, chairman of the Bristol C.E.A., has been adopted prospective candidate by the Knowle Ward Citizen Party, Bristol.

Brighton Corporation has approved plans by Metro Cinemas for alterations at the Metro, Sudeley Place.

VETERANS' GIFT TO MARK JUBILEE YEAR

IN commemoration of his presidency during the jubilee year of the Industry, the retiring president, E. G. Turner, of Cinema Veterans (1903), presented each veteran with an inscribed table cigarette box at last week's annual meeting. It was, declared Mr. Turner, a little token of his warm appreciation of the honour they had done him.

J. C. Squier was confirmed in the appointment of president and J. B. McDowell, O.B.E., M.C., was elected vice-president, and subsequently was appointed to the executive committee, which otherwise was reappointed *en bloc*.

Expressions of thanks to the hon. secretary, Tommy France; the hon. treasurer, F. W. Baker, for their work on behalf of the Veterans were accorded with acclamation. A. J. Gale expressed the warm thanks of the Veterans for their retiring president's little surprise. He hoped recognition of the gesture would be inscribed in the minutes.

Numbers at the annual reunion dinner which followed were down owing to the weather, which prevented a number of provincial members from attending. Speeches were made by A. J. Gale, whose toast of the Industry was responded to by Sir John French. W. R. Fuller and E. T. Hinge. Tommy France, who proposed the Trade Press, was replied to by E. W. Fordman. Veterans responded to their toast proposed by the president. J. B. McDowell proposed the past-president, to which E. G. Turner suitably spoke. The usual presentation of the Veterans' Mug to the past-president was made, in the absence of E. E. Blake, by Mr. Amor, of Kodak.

C

CONCILIATION BOARD DECISIONS

Satisfactory Terms for Bath Manager

All talk of restricting U.S. film imports to Australia is de-given in favour of the manager, Frank Deakin, of Bath, on terms satisfactory to both sides.

On the same day, a meeting of the Managers' Section was held under the chairmanship of Martin Newman, when the general secretary of the Section, S. Butchart, gave a report, which the meeting adopted.

At a meeting of the Managers' Separate Section Conciliation Board for the Edinburgh area, the case of A. J. Oliver, of Poole's Roxy, Edinburgh, was under consideration. J. K. Stafford Poole claimed that Mr. Oliver should be designated as assistant-in-charge. Mr. Oliver, in reply, claimed that he was manager of the house. The Board, after hearing both parties, decided to take guidance as to the interpretation of part of the agreement.

"NO RESTRICTIONS ON U.S. IMPORTS"

Says Australian P.M.

All talk of restricting U.S. film imports to Australia is described by Prime Minister Chifley's Press secretary as merely Press talk, and that the Government has never considered it.

Sydney newspapers had been hinting that the Federal Government intended cutting film imports from U.S. by 20 per cent.

Last year, Australia imported 30 British films, and as American product will be fewer the outlook for British films is especially bright.

Principal factor for the popularity of British films is the star system—Mason, Granger, Margaret Lockwood and Patricia Roc are good draw cards, and other British stars are becoming increasingly well known.

Rank's Production Plans

Four Australian production companies are at work.

Ralph Smart has been commissioned by the Rank interests to produce two features and 12 one-reelers, including subjects for G.B. Instructional. He has been allotted a £150,000 budget.

With Ken Hall due back shortly, an announcement is expected of Rank's plans for reopening the Cinesound Studios.

Tom McCreadie, of Sydney, has formed Embassy Pictures and is making "Another Dawn," a story of the Royal Australian Navy.

Endeavour is to make "The Intimate Stranger" at the North Sydney Studios. Veteran producer Charles Channel is still casting "Sons of Mathew."

A scene from WHITE SAFARI, a National Film Board of Canada production, released by United Artists. It is the story of an expedition by fifty men in ten snowmobiles to Canada's frozen North

U.S. EXECUTIVES CONVERGE HERE

For Eagle-Lion Talks

THE Rank organisation will be fully engaged with international conferences during the next few weeks.

Following the report in last week's KINE. that Joe Seidelman, president, and Al Daff, vice-president, of Universal International, were on their way for important talks, comes news that Arthur B. Krim, president of Eagle-Lion in America, and Robert S. Benjamin, president of Rank, Inc., U.S.A., were due in London from the *Queen Elizabeth* yesterday (Wednesday).

G.F.D.'s New London Branch Manager

E. T. Carr and John Woolf, joint managing directors of G.F.D., have appointed C. Graves, branch manager for the company at Newcastle since 1936, as London branch manager.

Mr. Graves will be succeeded in Newcastle by J. Harwood, who has been acting as deputy manager there, and was formerly branch manager for Eagle-Lion at Newcastle. The new appointments are occasioned by the resignation of David Sugarman, formerly London branch manager, which has been accepted with regret. He has been with the company since its inception.

J. Phillips Resigns

Jack Phillips, general sales manager of Renown for over six years, has been obliged on medical advice to resign his position. He intends going away shortly for a few weeks' rest, probably to the South Coast.

Liverpool Cinematurians

Fred Prior, former president of the C.E.A., will be guest speaker at the luncheon of Cinematurians to be held at the Masonic suite of rooms, Liverpool, on March 28.

WRITS AGAINST RANK FIRMS

Broken Contract Alleged

A WRIT against the J. Arthur Rank Organisation and seven other British and U.S. film concerns has been filed in the Ontario Supreme Court by Empire Universal Films, Ltd., and the United World Picture Co. of Canada, Ltd.

The two Canadian companies allege breach of contract and conspiracy for breach of contract in connection with the distribution and exhibition of "certain motion pictures" in Canada and Newfoundland.

Defendants include the Eagle-Lion Film Company of London, the General Cinema Finance Corporation of London and the Universal Pictures Corporation of America.

Kinema in Six Figure Deal

Palace Buildings, Manchester, a block of property comprising the Market Street P. H., offices and a showroom, has been sold by private treaty for a sum which is stated to run well into six figures.

The lease of the Market Street P.H., which has about five years to run, was recently sold by the J. F. Emery Cinema Circuit to Harry Buxton, of the Gaiety, Manchester. The kinema seats 620 persons.

More Kinema Changes

The freehold of the Mayfair Cinema, Bungay, Suffolk, has changed hands, the new purchasers taking over as and from Monday last. A purchaser has also been found for the freehold of the Ritz, Golcar, Yorkshire. The sale of both these properties was carried out through Harris and Gillow, the kinema agents of Wardour Street, London, W.1.

Bournemouth Corporation has approved plans submitted by H. P. Mears for alterations at the Plaza, Wimborne Road.

DON'T PRESS FOR SHORTER WORKING WEEK

O'Brien Warning to Studio Stewards

A BLUNT warning that demands for a shorter working week can do nothing but harm in the present circumstances, has been given by Tom O'Brien, general secretary of the National Association of Theatrical Employees to all film studio stewards.

The strongly-worded advice follows the receipt at the union's headquarters of resolutions in connection with current negotiations with the British Film Producers' Association from several joint works committees and branches.

In a circular letter to the stewards, O'Brien stresses the fact that N.A.T.K.E. has no legal or moral justification for demanding immediate reduction in the working week because it is legally bound by existing agreements with the employers. These have roughly 18 months to run.

O'Brien outlines the economic difficulties involved in the introduction of a shorter working week and sums up by saying, "production is the central issue. Sufficient British films are not made at present." He concludes by asking all union members concerned to be patient. "Let's be fair and sportsmanlike and play the game," he says.

"While the emergency lasts an extra spirit of give and take between employers and the union is needed," said O'Brien in a circular letter to all branch officers and stewards at the beginning of the fuel crisis.

He urged all members to be broad-minded over agreements and to co-operate for the good of the entire Industry.

Sales Manager for British Foundation

Ronald Haines, chief of British Foundation Distributors, has appointed D. Jacobs as the firm's sales manager.

Owing to the expansion of the business, the company has taken over extensive premises at Lindsay House, 171, Shaftesbury Avenue. W.C.2. Telephone: TEMple Bar 8577.

20th Century-Fox Secretary Dies

Felix A. Jenkins, secretary of 20th Century-Fox in America and a member of the Corporation's board of directors, died at a Montclair, New Jersey, hospital on March 4.

Fifty-seven years of age, Mr. Jenkins was a general law practitioner before joining the legal department of the Fox Film Co. in 1928.

Provisional approval has been granted to St. Helen Auckland Cinema Co., Ltd., to build a new kinema at St. Helens, Auckland, County Durham. It will have a seating capacity of 750.

British Economic Problems Cause U.S. Film Men Alarm

"U.K. AS IMPORTANT AS ALL OTHER COUNTRIES OF THE WORLD"—M.P.A.

U.S. film Industry executives are alarmed by the possible effect which Britain's present "crisis and war-exhausted economy" may have on Hollywood product. They realise that from 55 to 60 per cent. of their overseas income is at stake. This figure is about 200,000,000 dollars, which compares with the 1946 net profit accrued by U.S. companies of 130,000,000 dollars.

The Motion Picture Association has provided U.S. delegates to the April United Nations trade conferences at Geneva with film finance statistics which show that Great Britain is "as important as all other countries of the world combined." The U.S. is giving 80 per cent. screen time to Hollywood product.

Canada screen time rating is 95 per cent., but the percentage income to Hollywood is only 10 per cent., compared with the estimated 60 per cent. from Britain. The M.P.A. report lists Russia as "zero," credits France with a 3 per cent. income and gives these high figures for Brazil: 4 per cent. income, 90 per cent. screen time in 2,000 kinemas.

Final Showdown

American executives expect the final showdown of the "Bogart or bacon" issue to come early next year, when the first post-war U.S. loan to Great Britain of $3,750,000,000 will have been exhausted.

Meanwhile, proposals are being made that U.S. interests, to show goodwill towards Britain, should make an agreement among the major theatres to guarantee a fixed percentage of playing time for suitable British films in the U.S.

The authoritative American trade paper, *Variety*, quoting these figures, makes this remark: "Distributors, proponents of the idea, have most to lose by British imposition of quota restrictions and therefore should take the initiative in promoting sale of British films to the maximum of their ability."

Buy British Plea

It is expected that U.S. renters will start a "buy British" campaign, persuading U.S. exhibitors that even should they lose at the box-office for a short term period they will ultimately benefit.

If Britain was to cut down on the import of Hollywood product, it is argued, this would put up U.S. exhibiting prices . . . unless budgets were to be cut and the quality of Hollywood films suffer.

There is little doubt that leading U.S. executives are of the opinion that should Britain suffer a financial and economic collapse, then European forces alien to the U.S. trade ideas would write finish to Hollywood trade prospects on the Continent.

Inverness Manager's Film

Copies of the film "Around Inverness," made in colour by James S. Nairn, manager of the Inverness Playhouse, have been widely circulated by the Scottish Tourist Board. One will be shown at the New York film festival this year. It has been appreciatively received in many situations in England.

Loew Due in Paris March 18

ARTHUR M. LOEW, president of Loew's International, is due to arrive in Paris on March 18 for a month's tour of Europe. Loew's International's president heads a list of the corporation's executives who are globe-trotting for the purpose of keeping in touch with world market conditions.

Morton A. Spring, vice-president in charge of M-G-M sales and theatre operations abroad, is on a month's trip to Hollywood.

David Lewis, regional director of Europe, North Africa and the Middle East, now in Paris, will return to New York this month. He will remain at the home office, while Louis Lober, associate regional director, takes his place in Europe.

Arthus Pincus, assistant director of Loew's advertising and publicity, is also making an extended tour of Europe and the Middle East.

Beer Joins G.B.-Kalee London Office

G.B.-Kalee states that Martin W. Beer, manager of its Glasgow branch since 1936, and the senior branch representative of the company, has been transferred to the sales division of their London headquarters.

Mr. Beer joined the organisation over 19 years ago, and before going to Glasgow spent many years in the Wardour Street office.

This promotion follows the resignation of F. C. Lamb, sales manager to the company, who is leaving at his own request to take up another post.

Bob Wolff presides at the RKO-Radio Sales Conference, seated next to him are Ernest Simon and Joe Vegoda

QUEUE "RACKET" AT MANCHESTER

Councillor Told it is a Legal Matter

STATING that people were asked to queue for the high-priced seats and then found the kinema practically empty when they were admitted, Coun. A. Donovan, at the March meeting of the Manchester City Council, asked whether the council had power to prevent kinema queues. The chairman of the Watch Committee said it was a legal matter which would have to be taken up with the Town Clerk and the Chief Constable.

Alleging that there was a definite "racket" by some kinema owners in the centre of the city, Coun. Donovan said they were exploiting the public, and it was high time kinemas were brought into line with theatres in booking seats.

T. E. Robinson, secretary of the Manchester and Salford C.E.A., in denying these allegations, stated: "Not a single kinema in the city conducted by a responsible management would adopt such practices. In our own case, when we have had such complaints we have taken the individuals into the kinema and offered them a seat free of charge if they could find an empty seat."

ON THE S.O. FRONTS

Must Open Ruling at South Shields

SUNDAY opening licences must be granted for the full year. That is the reply C. Baldwin, of the Westoe Picture House, South Shields, has received from the council's Watch Committee to his request for permission to suspend Sunday shows during the summer.

Mr. Baldwin submits that summer openings would be a waste of staff time and he is to take the matter up through the Cinematograph Exhibitors' Association.

BATH.—Poll. In favour, 8,093; against, 3,560.

BEDFORD. — Town's meeting. In favour, 400; against, 315.

BOSTON.—Town's meeting, March 5. —In favour, 224; against, 44.

CASTLEFORD.—Poll to be held.

CHORLEY.—Poll, March 7. Against, 3,615; in favour, 3,414.

NEWPORT (MON.).—Poll, March 7. —In favour, 13,250; against, 7,862.

PONTEFRACT.—Corporation is to convene a public meeting.

ST. HELENS.—Poll resulted in a majority of 113—for, 6,356; against, 6,243.

SCUNTHORPE.—Borough Council has instructed the Town Clerk to arrange for a public meeting.

STANLEY (Co. Durham).—Magistrates have refused an application for opening.

SWINDON.—Poll. In favour, 9,106; against, 1,770. Campaign was conducted by Mr. Keys (A.B.C.), A. G. Harman (Regent), V. Coombs (Savoy), S. M. Morgan (Palladium).

BEST SEASON IN RKO-RADIO'S HISTORY

Wolff Outlines Product to Sales Staff

"THE present season is the most successful in the history of the company," said Bob Wolff, when he presided at the opening of RKO-Radio's sales conference at the Savoy Hotel last week.

Those present included George W. Dawson, secretary and director; Sir Randle Holme, director; Ernest Simon, executive assistant to the managing director; Joe Vegoda, general sales manager; David Jones, director of publicity; Oscar Barber, assistant general sales manager; Leon Jacobs, shorts sales manager; Harold Possener; branch managers Bayley, Arnott, Wilkinson, Burns, MacNally, Morris, Jacobs, and Browning, and other members of the sales force.

Representing RKO's associate producers were Eddie Davis, J. E. Ricketts and Leo Samuels, of the Disney organisation; David Griffiths, of Sol Lesser Productions, and David Golding, Samuel Goldwyn's publicity representative.

A Good Start

In his opening remarks, Mr. Wolff reviewed the current films which were playing to exceptional business in the West End or on general release. They include Alfred Hitchcock's "Notorious," Rosalind Russell's "Sister Kenny," Samuel Goldwyn Technicolor comedy, "The Kid from Brooklyn," Walt Disney's "Song of the South," George Raft's "Nocturne" and "Lady Luck," starring Robert Young.

To these productions, he said, could be added the Claudette Colbert-John Wayne comedy "Without Reservations," the reissue of "King Kong," "Spanish Main," starring Maureen O'Hara and Paul Henried, "Till the End of Time," with Dorothy McGuire and Guy Madison, and the Randolph Scott-George Gabby Hayes outdoor drama "Badman's Territory."

Further success could be expected, he continued, for Samuel Goldwyn's "The Best Years of Our Lives."

First from Liberty

At the head of forthcoming products, he said, was Frank Capra's "It's a Wonderful Life," with James Stewart and Donna Reed co-starred. This is the first production from Liberty Films.

This would be followed by "Sinbad the Sailor," a romantic adventure story in Technicolor from producer Stephen Ames and starring Douglas Fairbanks, Jun., Maureen O'Hara and Walter Slezak, "The Locket," with Laraine Day, Brian Aherne, Robert Mitchum and Gene Raymond, and the first RKO-Rank Alliance production, "So Well Remembered," now in the final stages of editing.

Swansea Effort for C.T.B.F.

The West Wales section of the C.E.A. will send a substantial donation to the C.T.B.F. as the result of the Cinema Ball, held at the Guildhall, Swansea, on Friday night. Among those present were Drummond Scott, London, representing the Benevolent Fund; Hazel Court, one of the stars of "Money is the Root of All Evil"; John Specterman, director of Gainsborough Films, and Roy Rich, the B.B.C. commentator, who acted as compère.

Oscar Dennis was the organiser.

LETTERS TO THE EDITOR

C.M.A. and Managers' Society Objects Identical?

"DIFFICULT TO SEE NEED FOR THE LATTER," WRITES HARRY BRETT

IN his article in the KINE. of February 13, in which he announces the new Society of Cinema Managers, Mr. Butchart tells us that "the time has come when managers should have their own independent organisation," writes Harry Brett, secretary of the Cinematograph Managers' Association, in a letter to the KINE.

Whatever can be said of the C.M.A., none can challenge its independence!

Then we are told that the new trade union is to be referred to as a professional association. The C.M.A. is a registered trade union and sees no need for euphemism.

The objects of the C.M.A. and the society appear to be identical.

Since the C.M.A. already fulfils the functions prescribed for the new society, it is difficult to see the need for the latter. In his article, Mr. Butchart gives one reason for its existence—"it will commend itself to those managers . . . who were suspicious of the motive of the employers in taking it upon themselves to organise the managers." But in the next paragraph Mr. Butchart proceeds to "debunk" his own argument. "The change," he writes, "is in the main one of form rather than substance."

Further elaboration of the development Mr. Butchart wraps in the mystery of a "private and confidential note addressed to officers of the Separate Section."

I am constrained to disclose the contents of Mr. Butchart's note. It stated: (a) That it is now realised that the Registrar of Friendly Societies will not sanction an alteration of the C.E.A. constitution enabling non-nominee managers to join the Separate Section.

(b) That the C.E.A. will recognise the Society of Cinema Managers subject to its attaining a membership of 2,500.

This, then, is the present position. The C.E.A., which in 1943 ridiculed the idea of a Managers' Charter, negotiated one in 1947. The C.E.A. which, in 1944, refused even to recognise a managers' trade union, is prepared to do so in 1947.

But the C.E.A. still refuses recognition to the C.M.A. because it is a really independent organisation. It is not indebted to the C.E.A. for the expenses of its formation. Its officers, whilst prepared to negotiate with the C.E.A. on a basis of mutual respect, would not have put their signatures to a charter, which gives the employer an "out" on every clause and the employee an "out" on none. I must add, also, that neither the salary of the C.M.A. general secretary nor the expenses of its delegates will ever figure as items in the C.E.A. balance sheet.

The issue now rests squarely with managers. If they think that the C.E.A. altruistically has gone to the trouble and expense of sponsoring first the Managers' Federation then the Separate Section, and now the Society of Cinema Managers, then they will throw in their lot with Mr. Butchart. If, however, they take the view that these moves were made by the C.E.A. in pursuance of its main object which is the protection of the interests (and the pockets) of exhibitors, then their place is in the C.M.A., where I and my colleagues will welcome them and convince them that our main object is to protect the interests and improve the conditions of kinema managers.

Finally, I would ask Sam Butchart two questions. Is the C.E.A. paying him to form a managers' trade union? And if so, can he conscientiously serve the interests of managers whilst accepting his salary from their employers?

A Legal Point Now Made Clear

I ABSTAINED from joining the Separate Section because, despite inquiries in every direction, I got no assurance that non-nominee-managers had a legal right to speak or vote at meetings of the Separate Section.

I welcome the advent of the Society of Managers, and I shall join without demur or delay, because I, a manager with a lifelong experience am now assured that I shall be entitled to the full rights of membership.

Some time ago, in these columns, I advocated an institute of management. The titles vary somewhat, but I do so hope that the implications are the same. Professional status is what we should aspire to. We are now on the right track.

J. M. HUTCHISON.
5, Cheyne Close, Hendon, N.W.4.

To Please the Fans

Among the many publications for the film fan which reach the bookstalls, those published by Grant Hughes are good examples of colourful work produced in spite of paper shortages and production difficulties.

Edited by Maurice P. Reuben, these booklets, "Screenland" and "Cavalcade of the Stars," give the enthusiasts just the sort of thing they want—attractive, whole-page pictures of stars and brightly worded miscellaneous information about them.

Reuben gained his first knowledge of the film Trade working in publicity for James V. Bryson and Julius Hagen, and has done a good deal of writing for the Indian film journals. He recently opened the London office of the "Paris Cinema."

Van Johnson and Lucille Bremer are among the thirteen major stars appearing in M-G-M's TILL THE CLOUDS ROLL BY, a Technicolor musical based on the life of Jerome Kern

GOOD FRIDAY SHOWS RESTORED

C.E.A. and N.A.T.K.E. Win at Liverpool

LIVERPOOL justices on Friday granted an application made on behalf of 77 kinemas for permission to open on Good Friday. Six months ago licences for Good Friday opening were refused.

Basil Nield, K.C., who made the application on behalf of North-Western C.E.A., said the desired hours of opening were between 5 p.m. and 10 p.m., so as to obviate the objections from religious bodies. Employees who had conscientious objections would not be called upon to work, but those who did work would receive double the ordinary rates.

Evidence of demand was given by W. J. Speakman, chairman N.W. branch. Other witnesses were A. Gregory (manager, Carlton, Tue Brook) and F. W. Stollard (Forum, Liverpool).

F. Donovan, divisional officer, N.A.T.K.E., said he had never received any complaints or objections from employees.

G.F.D's Sheffield Offices

G.F.D. Sheffield branch has moved to new offices at Stirling Chambers, 6, Campo Lane, Sheffield, 1. The new telephone number is Sheffield 21039 (two lines).

Col. Jack Votion, O.B.E,

Col. Jack W. Votion, RKO-Radio's Hollywood studio representative in Europe, has been invested with the Insignia of an Officer of the Order of the British Empire. The investiture was carried out by Major-General G. W. R. Templer.

Col. Votion was Assistant Military Attaché to the American Embassy in London from 1942 to 1945.

FACTUAL FILMS GROWING INFLUENCE

Corry W. Fennell Sounds a Warning

"THE factual film is going to play a very much larger part in the Industry than is imagined because the people who are interested in factual films are of academic type, and the Government is much more inclined to listen to people of this type," said Corry W. Fennell, managing director of Times Theatres, Ltd., in a talk to the Liverpool branch of the Society of Cinematurians.

"Therefore, I want to stress," he added, "the importance of getting people of the right type to reply to the academic people, who are, I believe, a lot of cranks.

"The value of the factual film is enormous, but the principal purpose of the kinema is entertainment, and if an attempt is to be made to tell them what they are to see it will fail. Of recent years the value of the kinema has increased, due to individual producers running ahead of general intellectual demand.

"Any interference or control will have a very bad effect on the kinema both as an art and a relaxation. I believe that good documentaries which can stand on their own feet are things for the ordinary kinema; more specialised documentary films should be for the use of highly specialised theatres, universities or schools."

Referring to the report on factual films, sponsored by the Dartington Hall Trustees and issued on behalf of the Arts Enquiry on Visual Arts by P.E.P., Mr. Fennell said he believed it was one of the most important reports on films yet published because it would influence Government opinion on all aspects of the Industry.

The report mentioned the terrific impetus given to documentary production by the war. In 1944-45 the non-theatrical audiences reached by the Ministry of Information totalled 16,000,000 people.

"To my mind," said Mr. Fennell, "this figure is impressive, but we must not forget that the kinemas throughout the country show to an audience of 1,300,000,000, which is 81 times as many. Having in mind the average kinema's contribution to the country, I doubt if due credit is, or ever has been, given to the Industry, either for its war effort or for the place it holds in shaping thought in days of uneasy peace. The reason for this is well worth the consideration of us all and to see if the fault lies within our own remedy.

"The report is written without fear, but, I am afraid, with favour, and it seems that the Government is inclined to form its opinion from academic opinion, which is almost entirely interested in factual films."

Republic Steps Out

Republic Studios and the Charles K. Feldman Group Productions have concluded a multi-million dollar deal.

Lewis Milestone will produce and direct John Steinbeck's "The Red Pony" in Technicolor as the first subject of the set-up. Second, also in Technicolor, will be Ben Hecht's "The Shadow." Negotiations are almost completed for the purchase of "The Glass Menagerie," 1945 Pulitzer Prize play, which will be another Technicolor subject.

RCH 13, 1947

FILMS

CE

Fennell Warning

film is going to
ery much larger
dustry than
the people who
factual films are
and the Govern-
nore inclined to
this type," said
nell, managing
Theatres, Ltd.,
Liverpool branch
Cinematurians.
want to stress,"
importance of
the right type to
mic people, who
ot of cranks.
the factual film
t the principal
inema is enter-
an attempt is to
them what they
fail. Of recent
the kinema has
individual pro-
head of general
d.

or control will
ect on the kinema
a relaxation.
cumentaries which
wn feet are things
kinema; more
ary films should be
highly specialised
or schools."
report on factual
e Dartington Hall
n behalf of the Arts
rts by P.E.P., Mr.
ved it was one of
eports on films yet
t would influence
on all aspects of

oned the terrific
cumentary produc-
n 1944-45 the num-
reached by the
n totalled 16,000,000

said Mr. Fennell,
ssive, but we must
inemas throughout
o an audience of
81 times as many
average kinema's
ountry, I doubt if
has been, given so
for its war effort
holds in shaping
neasy peace. The
ell worth the cost
and to see if the
wn remedy.
itten without fear,
ith favour, and if
rnment is inclined
n from academic
almost entirely
ilms."

teps Out

ios and the
nan Group Pro-
cluded a multi-

will produce
einbeck's "The
chnicolor as the
set-up. Second,
r, will be Ben
dow." Negotia-
mpleted for the
e Glass Men-
tzer Prize play,
her Technicolor

JOHN GARFIELD
GERALDINE FITZGERALD
NOBODY LIVES FOREVER

GH LIGHT OF THE BLACKO

Show-for-Show one of Warner Theatre's Six Top-Gross

WARNER POWER — WARNER PICT

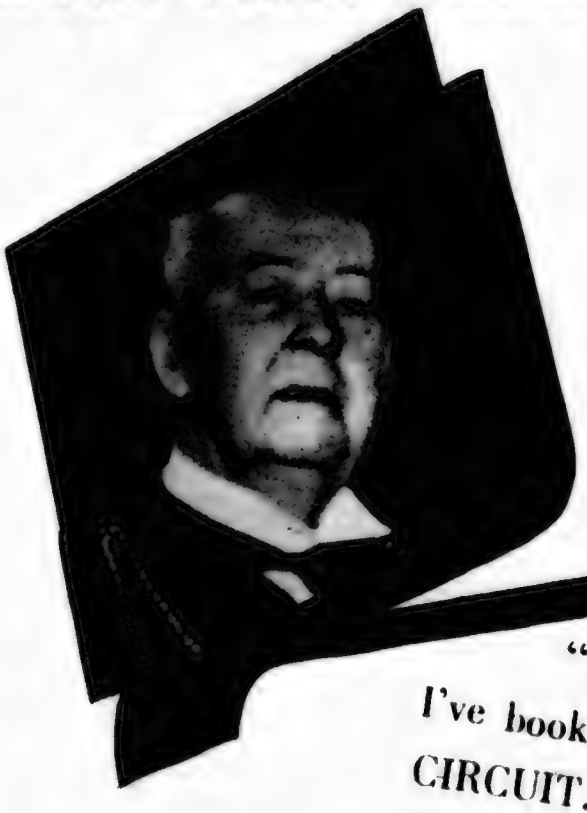
JOHN GARFIELD - GERALDINE FITZGERALD "NOBODY LIVES FOREVER"

WALTER BRENNAN - FAYE EMERSON • GEORGE COULOURIS - GEORGE TOBIAS

DIRECTED BY JEAN NEGULESCO • ORIGINAL SCREEN PLAY BY W. R. BURNETT • MUSIC BY ADOLPH DEUTSCH

Newcastle's Verdict!

AFTER FIRST PRESENTATION IN ENGLAND



"One of the finest British films I have ever seen. . . . The story is down-to-earth human stuff, dealing with people we all know . . . The dog thrills are really exciting."
THE LORD MAYOR OF NEWCASTLE
(*ALDERMAN. J. PEARSON*)

"I heartily agree, that's why I've booked it solid for my ESSOLDO CIRCUIT."
SOL SHECKMAN (*ESSOLDO CINEMAS*)

MAURICE J. WILSON'S

The TURNERS of PROSPECT ROAD

of course!

STARRING WILFRID LAWSON & JEANNE DE CASALIS
AND INTRODUCING MAUREEN GLYNNE

What Newcastle says To-day

The Rest of the Country will say Tomorrow!

FLASH Following Nottingham preview, prominent Midland Exhibitor, Ralph Black, said:— "I shall be proud and honoured to show this picture in my cinemas."

TRADE SHOWS ARE NOW BEING ARRANGED FOR MANCHESTER, LIVERPOOL BIRMINGHAM and SHEFFIELD

★

A GRAND NATIONAL RELEASE

A Column of SUB-STANDARD FILM NEWS

NEWS items appearing in this column—devoted to happenings in the sub-standard field—will be enlarged with full details in subsequent issues of "Sub-Standard Film," the "Kine's" monthly supplement.

M-G-M's Non-Theatrical List

M-G-M's new illustrated catalogue of 16-mm. films lists entertainment, educational and short subjects available for non-theatrical exhibition.

The instructional films are described as school classics with educational backgrounds and include "Captains Courageous," "Madame Curie" and "David Copperfield." There are eight pictures in this category.

The 19 general entertainment features are made up of hits such as "Mutiny on the Bounty," "A Night at the Opera" and "Our Lines Have Tender Grapes."

In the short feature field there are nine educationals available for immediate release. Six more are due to be added to the line-up shortly.

The catalogue concludes with a list of 30 short feature subjects.

Production Afloat

A sea-going cabin cruiser is to be fitted out to house a 16-mm. and 35-mm. production unit by Sound Film Services of Cardiff. It is proposed to make a series of Kodachrome sound pictures depicting Britain's coastline.

New London Library

A new sound and silent library, Monarch Film Renters, of Golders Green, has started up in the North-West London area. A projector and operator available for film shows in the home, school or hall.

On Sunday, March 9, Monarch gave a show to several hundred children of the Norwood Orphanage.

Hibernia Pictures

Eire's first active documentary producing unit is going out for the production of industrial advertising and cultural films, both in 35-mm. and 16-mm. Managing director is Desmond Egan and Michael Scott, well-known Irish architect, is also on the board. George Feiselman is in charge of the technical side.

16-mm. with 35-mm. Technique

"Trouble in Toytown," a 16-mm. puppet film in Kodachrome, is being distributed by the Royal Society for the Prevention of Accidents. Made by the Blackheath Film Unit, it contains sequences, such as back-projection in colour, previously seen only on 35-mm.

The "Hanna" Makes Its Bow

The "Hanna" still projector, designed by Sam Hanna, chairman Manchester branch, Institute of Handicraft Teachers, is being manufactured by Flex Electrical Products, of Caldervale Road, Burnley.

This triple-use instrument is designed for 35-mm. strips, 2 in. by 2 in. slides, with an adaptation for 16-mm. film strips.

New Film Strip Projector

"Ray Master" is the name given a new film strip projector designed and produced by Don Briggs Kinescope Service, 74B, Alfreton Road, Nottingham. It costs £18, operates with all sizes of 35-mm strips, and can be adapted for Leica and 2 in. by 2 in. slides.

POLICE CHIEF'S PAT ON BACK FOR LICENSEES

LICENSEES are endeavouring to discharge their responsibilities to the best of their abilities, declares G. Green, Chief Constable of Burnley, Lancs.

Cautions, however, were administered to two licensees in regard to the failure to provide distinctive uniforms for staff employed. Mr. Green suggests the use of prominent armbands.

Ashton-u-Lyne Refusal

Ashton-under-Lyne licensing magistrates have refused to renew the kinematograph licence of the Star Cinema after learning that the licensee had not carried out suggestions made by the N.F.S. last October.

Evidence regarding unsatisfactory seating arrangements, secondary lighting and various safety precautions was given by company officer E. Nuttall, of the N.F.S., who also said that from two exits from the operating box there were drops of 12 ft.

When application was made for the renewal of the kinematograph licence of the Pavilion, the magistrates said this would be renewed for six months, subject to the seating adjacent to the projection box being removed, a wiring inspection being carried out and the erection of barriers to prevent the access of the public to the gangways behind the projection box.

FINANCIAL FACTS BY V. J. BURTT

Odeon Theatres to Pay First Debentures

HOLDERS GET OFFER TO EXCHANGE

IN announcing repayment of its 5 per cent. First Mortgage Debenture Stock, Odeon Theatres is giving holders an opportunity of retaining an interest in the Odeon group by exchanging, on April 1 next, into an equivalent nominal amount of 3¾ per cent. Second Mortgage Debenture Stock of Odeon Associated Theatres, Ltd.

The 5 per cent. stock of Odeon Theatres is repayable at 102½ per cent. on July 1, 1947.

Those who wish to exchange will be allotted Odeon Associated 3¾ per cent. second mortgage stock at £101.

This means that on such exchange each £100 of Odeon 5 per cent. stock will be paid in cash £1 10s. per cent. in respect of the balance of premium payable on redemption, and £1 per cent (less tax) on existing holdings by way of adjustment of interest to July 1, 1947.

The second mortgage debenture stock of Odeon Associated amounts to £1,500,000, all of which is owned by the company. First payment of interest will be made on July 1, next and will amount to £1 10s. per cent less tax.

The prospectus in connection with the issue of Odeon Associated first mortgage debenture stock, and 4 per cent. redeemable preference shares, issued in February last, showed that the income expected from assets to be specifically charged as security for the two debenture stocks covered the services with a balance of £450,898 over, which in turn was sufficient to cover the dividend of the preference shares over eight times.

Columbia Profit

Columbia's net profits in America for the 26-week period ending December 28, 1946—a total of £390,000—show an increase of £66,750 over the corresponding period of the previous year.

African Theatres Dividend

17½ per cent., making 30 per cent. for the year against 25 per cent.

B.C.T. Profits Down

British Cinematograph Theatres, Ltd., net profit is down from £7,436 to £5,099. Dividend reduced to 7½ per cent. from 10 per cent.

Market Uncertain

The kinema share market has entered into an indefinite stage, which has become common elsewhere during the fuel crisis.

At 46s. 3d. A. P. P. H. ordinary have settled down on a basis somewhat lower than the terms of the Gaumont offer for share exchange would warrant on a financial basis. This may be due to the fact that the "A" shares, which are being offered in exchange, carry no voting rights.

Elsewhere, African Theatres have reacted 2s. 6d. to £7, Dufay Chromex 4½d. to 4s. 7½d., Kinemas ordinary 6d. to 13s. 6d., Madame Tussaud deferred 6d. to 6s. 3d. Odeon 7½d. to 48s. 1½d., and United Entertainments ordinary 3d. to 11s.

Among the few brighter features British Lion Studios have risen 6d. to 5s. 6d., and British Lion ordinary 3d. to 6s. 3d. Madame Tussauds preferred ordinary are up 9d. at 27s., Scophony, after a period of neglect, have suddenly sprung into prominence with a jump of 2s. 6d. to 10s. 9d.

SHARE MARKET BAROMETER

	1946. High.	1946. Low.	Latest.	Change.
African Theatres Ord.	6⅝	5½	£7	— 2/6
Assoc. Brit. Corpn. 5/- Ord.	30/10½	20/-	28/-	—
" " " 6% Pref.	32/6	25/3	30/9	— -/6
" " " 4½% Pre. Pf.	25/4½	22/1½	24/6	— -/1½
A.P.P.H. Ord.	46/3	28/-	46/3	— 1/3
Brit. & Dom. Films (12/-)	27/3	17/4½	22/2	— -/6
" " " 5½% Prf.	23/4½	20/-	22/9	—
Brit. Lion 7½% Pref. (10/-)	17/1½	12/3	15/-	—
" " Ord.	6/10½	5/6	6/3	+ -/3
Brit. Lion Studios Ord.	6/6	3/10½	5/6	+ -/6
" " " 6% Pref.	26/-	24/6	25/-	+ 1/-
" " " 5% Notes	£100½	£98½	£95	+ £1
" " " 4% Debs.	£102½	£98½	£98	—
Capital Prov. News (5/-)	20/6	12/-	16/3	—
Cine. Television "B" Ord.	6/7½	2/6	3/6	+ -/1½
Dufay-Chromex Ord. (2/-)	6/3	3/7½	4/7½	— -/4½
Gaumont British Ord. (10/-)	28/10½	21/3	26/9	—
" " "A" Ord. (5/-)	18/6½	12/-	13/3	—
" " 5½% 1st Pref.	28/10½	21/3	28/-	—
" " 3½% Debs.	£109½	£100	£106	— £1
General Theatres Prefd (6/8)	28/6	12/6½	27/6	—
" " 3½% Debs.	£105½	£102½	£101½	— £1½
Granada Theatres 1st Pref.	22/9	19/-	22/-	—
Kinemas Ord. (5/-)	12/7½	10/-	13/6	— -/6
Mde. Tussaud Def. (1/-)	7/9	4/-⅛	6/3	— -/6
" " Prefd. Ord.	30/3	22/6	27/-	+ -/9
Moss Empires Ord.	48/-	40/-	46/3	—
" " Cum. Pref.	25/3	23/-	25/6	—
" " 3½% Deb.	£105	£103	£107	—
Odeon Assctd. 4½% Pref.	—	—	21/6	—
" " 3½ Debs.	—	—	£100½	—
Odeon Props. 4½% Pref.	25/3	21/-	23/6	— -/1½
" " 3½% Debs.	£109	£98	£105	—
" " 4% Debs.	£108⅜	£101½	£107½	—
Odeon Theatres Ord. (5/-)	53/1½	38/9	48/1½	— -/7½
" " 6% Pref.	30/6	25/9	29/9	—
" " 5% Debs.	£107½	£100	£103	—
P.C.T. 10% Cum. Pref.	41/10½	36/9	40/6	—
" 7½% "A" Pref.	33/9	30/7½	34/-	—
" 7½% "B" Pref.	33/9	31/-	34/-	—
" Construction 7% Pref.	33/3	28/3	32/-	— -/3
Scophony (5/-)	16/-	6/6	10/9	+ 2/6
Stoll Theatres Corpn.	24/9	17/9	21/6	—
Twentieth Cent. Ord. (5/-)	5/1½	3/-	3/9	—
" " 6% Pref. (10/-)	12/3	7/6	10/9	—
United Entertainment Ord. (5/-)	11/11½	10/3	11/-	— -/3

A.B.C.'s New Scottish Supervisor

J. D. Russell, manager of the Ritz, Belfast, has been appointed supervisor of the A.B.C. circuit in Scotland in succession to David A. Stewart, J.P., who is retiring. Mr. Stewart is to receive a testimonial from a number of trade organisations at the Regal, Glasgow, on Sunday, March 23.

The LION'S ROAR

Contributed each week by Leo of Metro-Goldwyn-Mayer.

It's always pleasant to be able to say "I told you so" to someone who agreed with you all the time.

* * *

Gives both parties a satisfied feeling.

* * *

And the Film Industry never doubted my assurance that "THE GREEN YEARS" would be one of the greatest money-makers of all the years.

* * *

I've just been glancing through reports from all over Britain and Ireland. They're monotonous!

* * *

"'YEARS' MIGHTY IN MANCHESTER." "DUBLIN RECORDS FOR 'YEARS.'" "LEEDS PATRONS PUSH THROUGH SNOW FOR 'YEARS.'" "'YEARS' FILLS THREE ABERDEEN HOUSES." And so on and on.

* * *

"LADY IN THE LAKE" is another big money-maker in all localities and all weather conditions. * * *

And I'm glad to see that good showmen everywhere (not only in Great Britain but in other countries too) are following up the publicity methods used at the Empire, by exploiting the new camera eye technique and taking advantage of the "Sunday Graphic" slogan, "THE BIGGEST THING SINCE TALKIES."

* * *

Just as I advised in this column.

* * *

And now the "winter of our discontent" is beginning to thaw away (like the Air Ministry experts, I'm keeping my fingers crossed), and we're back to normal hours, more good times are on the way for you and me—

* * *

—with "THE SEA OF GRASS" (released next Monday) and "TILL THE CLOUDS ROLL BY" (March 31st).

* * *

Which reminds me. This multi-starred and mammoth musical was recently "pulled" from the Rockefeller Center Music Hall (to make room for "THE YEARLING"), after seven weeks during which it was seen by 959,041 people, who paid 943,425 dollars for the privilege.

* * *

No less remarkable, in its way, is the fact that for three weeks, in snow and icy cold, great queues waited every day for the Empire to open, and let them in to the warm magic of "TILL THE CLOUDS ROLL BY."

* * *

The queues continue, now it has moved to the Ritz. * * *

I told you last week about the staggering succession of big films I have lined up for the Empire.

THEY LOVE TO SING!

Frank Sinatra and Jimmy (Schnozzle) Durante challenge the nightingales in "IT HAPPENED IN BROOKLYN."

* * *

AND THEY LOVE TO LOVE!

Kathryn Grayson, who need fear no comparison with any nightingale, shares the love interest with new star Peter Lawford.

First of them, "IT HAPPENED IN BROOKLYN," is trade-showing now.

* * *

It has the priceless assets of "The Voice," "The Schnozzle," "*The* Girl," and a boy who has leapt with amazing speed to the stellar heights.

* * *

Among the other big events I have prepared for you, including the world premiere of Barbara Stanwyck and David Niven in my first Enterprise release, "THE OTHER LOVE," at the Empire on March 27, personally sponsored and attended by Barbara and Bob Taylor, I have only space left to mention "THE BEGINNING OR THE END."

I have awaited (let me be frank) with a certain amount of anxiety the opinion of my British executives on this great experiment.

* * *

Atomic power belongs ultimately to the whole world. There can be no argument about that.

* * *

Its development owed much to men of almost every nationality—as the film makes very clear—but the three nations most concerned in it were Britain, Canada and America.

* * *

I am delighted, therefore, to hear from my British representatives that their verdict on "THE BEGINNING OR THE END" is "*perfect, both as entertainment, and as the most profoundly significant and thought-provoking film ever made.*"

Of the 150 odd stars and featured players who have speaking parts in the picture, I pick out two to illustrate here only because they are two young men, one already established as a star, the other bound to become one as a result of his extraordinarily sincere and powerful performance in this picture—Robert Walker and Tom Drake.

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
*All the King's Horses (General F.D.)—British.	33 min. (U)	Commentary by Ian Sadler.	Novel British equine featurette. Compilation and editing good.	Agreeable general fill-up (CC).
Bachelor Girls ... ... (United Artists)—U.S.	89 min. (A)	Gail Russell, ... Claire Trevor, Ann Dvorak.	Novelettish romantic comedy following the fortunes of four husband-chasing working girls. Cast versatile, but fun, games and drama thin.	Very moderate light booking (C).
Best Years of Our Lives, The—(RKO-Radio)—U.S.	171 min. (A)	Fredric March, ... Myrna Loy, Dana Andrews.	Rehabilitation comedy melodrama. Story human and topical, characterisation excellent, direction superb and atmosphere flawless. Feminine appeal terrific.	Excellent general booking. (C)
Criminal Court ... (RKO-Radio)—U.S.	63 min. (A)	Tom Conway, ... Martha O'Driscoll, Robert Armstrong.	Compact, expertly made cameo crime melodrama. Story holding, cast versatile, staging effective and finale exciting.	Good popular second (C).
*Happy Holiday ... ... (International)—British.	36 min. (U)	Commentary by Lionel Gamlin and Ruth Haven.	Novel and interesting travel featurette illustrating a young couple's tour of Switzerland.	Very good feature quota fill-up (CC).
Magnificent Doll ... ... (General F.D. Universal) U.S.	90 min. (A)	Ginger Rogers, David Niven, Burgess Meredith	Elaborately staged but wordy costume piece, based on American political history. Attractive leading players far from ideally handled	Moderate star booking (C)
Mr. District Attorney (Columbia)—U.S.	83 min. (A)	Marguerite Chapman, Dennis O'Keefe, Adolphe Menjou.	Bizarre "thick-ear." Story involved, stars' performance impressive, and climax both exciting and showmanlike	Good general programmer (NC).
Pilgrim Lady, The ... (British Lion-Republic) —U.S.	67 min. (U)	Lynne Roberts, ... Warren Douglas, Alan Mowbray.	Frivolous, farcical comedy with literary background. Teamwork adequate, but basic story stagey.	Moderate second (CC).
Sioux City Sue ... (British Lion-Republic) —U.S.	69 min. (U)	Gene Autry, ... Lynne Roberts, ... Sterling Holloway.	Jolly, fast-moving musical western. Story cheery and exciting, star in good form and staging first-class.	Capital star outdoors (CC).
*Skiffy Goes to Sea ... (Exclusive)—British.	36 min. (U)	Commentary by ... Lionel Marson.	Artless British travel featurette. Atmosphere refreshing, but tour familiar.	Fair average feature quota fill-up (CC).
Son of Dracula ... ... (General F.D. Universal)—U.S.	79 min. (A)	Lon Chaney, ... Robert Paige, Louise Allbritton.	Supernatural thriller. Acting good, staging effective and climax spectacular.	Reliable star and title shocker (NC).
Step by Step (RKO-Radio)—U.S.	62 min. (A)	Lawrence Tierney, Anne Jeffreys, Lowell Gilmore.	Slap-dash espionage, romantic comedy-melodrama. Story artless and acting and direction undistinguished.	Sub-standard second (C).
*We Do Believe in Ghosts (Exclusive)—British.	36 min. (A)	John Latham, ... Arthur Dibbs, Valerie Carlish.	Novelty quota featurette about the supernatural. Idea novel, exploitation clumsy.	Very, very moderate "quota."

(CC) Excellent for Children. (C) Suitable for Children. (NC) Not for Children.

* British Picture. † In Colour.

Reviews for Showmen

THE BEST YEARS OF OUR LIVES

RKO-Radio. American (A). Directed by William Wyler. Featuring Fredric March, Myrna Loy and Dana Andrews. 15,378 *feet. Release not fixed.*

MARATHON comedy melodrama with brilliant box-office sense about the post-war problems of three ex-Servicemen. The wives and sweethearts of the men have their readjustment difficulties, too, and the masterly interplay of brilliantly drawn characters—there is not a pin to choose between the stars and supporting players—creates exciting, heartwarming entertainment. Artful showman Sam Goldwyn has made an infallible money-spinner and one of the greatest woman's films in the history of the Industry—all by brilliantly rehashing the old malarky. Excellent general booking, a picture to beat the weather, the black-out and slumps.

Story.—Al Stephenson, infantry sergeant: Fred Derry, ex-officer bombardier; and Homer Parrish, young sailor who has lost both hands in action, meet on the same homeward-bound plane. Al receives a warm welcome from his wife, Milly, and grown-up daughter, Peggy, but needs time to get acclimatised and takes Milly and Peggy on a binge. They go to Butch's Bar, owned by Homer's uncle. Fred fails to contact his wife, Marie, now a night-club entertainer, and later joins Al at Butch's. Homer makes straight for home, but is acutely conscious of his disability, particularly with Wilma, his childhood sweetheart. He, too, finishes up at Butch's. Subsequently, Fred joins Marie, but soon realises that she is worthless. Completely disillusioned, he goes back behind a counter. He and Peggy fall in love, but Al, back in the banking business, naturally does not approve. Homer still lacks the courage to propose to Wilma, but by the time he does Fred is on his feet again and there is a happy get-together at Homer's wedding. All three "veterans" then look forward to "the best years of their lives."

Acting.—Fredric March displays keen humour and exceptional acting ability as the wise Al, Dana Andrews meets all emotional demands as the tight-lipped, disillusioned Fred, and Harold Russell, who actually did lose his hands in the war and has never acted before, is simply terrific as Homer. Myrna Loy, Teresa Wright, Cathy O'Connell and Virginia Mayo contrast effectively and win laurels. The casting is without a flaw.

Production.—The picture frequently leans on the long arm of coincidence and is thoroughly in keeping with tradition in its handling of the happy ending, but, although its blue-print is a trifle familiar it is an almost perfect piece of film planning and craftsmanship. Its strength lies in the sharpness and tenderness of its detail, the faultless construction of its salient dramatic and comedy situations, the cunning plugging of Homer's disability—the ease with which Harold Russell uses the two metal hooks which have taken the place of his hands is strangely and compellingly moving—the smoothness of its dialogue, the accuracy of its atmosphere and, above all, its quiet advocacy of the democratic way of life. A message of hope perfectly wedded to popular hokum, it is intelligent and gargantuan tear-jerker. It will earn a king's ransom and every wise exhibitor will go after his share of the spoils.

Points of Appeal.—Human, up-to-the-minute story, flawless characterisation, superb direction, excellent atmosphere, terrific woman's angle, marvellous title, big star values and almost unprecedented exploitation angles.

REVIEWS—continued on page 22

ISH LION *Presents*

MADELEINE CA

RENNIE • IAN

White Cra

lyn

Margaret HOFF

and

Anne Marie BLANC

Directed by

Produced by IVOR McLAR

Original story and screenplay

A PEAK FILM

A ROLL
AN HUNTER
rade
KEMPINSKI
ducing
Michael MacKEAG
OLD FRENCH
ociate A.E.HARDMAN
OLD FRENCH & LESLEY STORM
BRITISH
LION
TRADE SHOW:
MARCH 18
PALACE THEATRE
2.30 p.m.

REVIEWS—*continued from page 19*

MAGNIFICENT DOLL

General F.D. - Universal. American (A). Directed by Frank Borzage. Featuring Ginger Rogers, David Niven and Burgess Meredith. 8,106 *feet. Release not fixed.*

ELABORATELY staged, but wordy costume piece, couched in autobiographical vein. It is the life story of Dolly Madison, who, apparently, was quite a girl in her day and did much to influence late eighteenth-century American politics. Popular appeal is frequently jeopardised by long and platitudinous speeches on freedom and democracy. Films with a message are usually a bore, and this, in spite of its imposing cast, is, unhappily, no clear exception to the rule. Moderate star booking.

Story.—Dolly Payne, a forthright and attractive young woman, marries John Todd, whom she doesn't love. Her husband dies before she can tell him of her change of heart and she and her now widowed mother are compelled to take a lodging-house in Philadelphia. Aaron Burr, ruthless politician, and James Madison, champion of the oppressed, become guests and rivals for Dolly. Burr fascinates Dolly, but she shares Madison's political convictions and eventually marries him. Burr and Jefferson tie in a Presidential election, but Dolly persuades Burr to step aside. Later, Jefferson makes Madison Secretary of State and Dolly becomes the first mistress of The White House. Meanwhile, Burr plans to appoint himself "Emperor of the Americas," but his army is dispersed and he is tried for treason. After his acquittal, there is a threat to lynch him, but Dolly puts in her spoke and prevents the mob from making a martyr of the renegade. Burr then leaves for Europe and oblivion and Dolly returns to Madison.

Acting.—Ginger Rogers, who, by the way, is both narrator and leading lady, displays plenty of vitality but is far from ideally cast as tub-thumper Dolly. David Niven is also out of his element as renegade Burr, but Burgess Meredith is well suited to the rôle of smooth-tongued Madison.

Production.—Basically, the play is period triangle drama, but, unfortunately, its two leading male characters are compelled to use their tongues more vigorously than their swords. Mouthpieces for opposite ideologies, they spout their platitudes until the thrill of romance is completely lost. And who wants to sit through 90 minutes of pseudo-political history and regional stuff at that? Not, we fear, the general run of British filmgoers. The one ace up its sleeve is its box-office names.

Points of Appeal.—Stars, title and staging.

SON OF DRACULA

General F.D. - Universal. American (A). Directed by Robert Siodmak. Featuring Lon Chaney, Robert Paige and Louise Allbritton. 7,070 *feet. Release not fixed.*

SUPERNATURAL thriller of dirty work by a direct descendant of Dracula. It is a trifle more subdued than previous Dracula films—it will be observed that it has an "A" and not the usual "H" certificate—but, nevertheless, it carries a pretty hefty kick. Macabre serial in tabloid form, it should easily pay for its keep in the suburbs, provinces and sticks. Reliable star and title "shocker."

Story.—Kay, attractive daughter of Colonel Caldwell, an elderly aristocrat, dabbles in metaphysics and comes under the spell of Count Anthony Alucard, a mysterious Hungarian. Her sister Claire and her fiancé, Frank, warn her, but their warning goes unheeded and she marries Alucard. When the Colonel dies in suspicious circumstances he leaves his lonely plantation to Kay. Shortly after she and Alucard take up residence, Frank is attacked by a vampire. He survives and later comes to grips with Alucard. During the scrap he accidentally shoots Kay dead. It then transpires that Alucard is the son of Dracula and that Kay is now a vampire. In the final showdown, Frank destroys Alucard, who cringes when he sees a crucifix and, true to tradition, is allergic to fire.

Acting.—Robert Paige is Frank, Louise Allbritton is Kay, and Lon Chaney is Alucard, and all three act as if they believe in their parts. So do Frank Craven, J. Edward Bromberg and Evelyn Ankers in direct support.

Production.—The film ends with a spectacular pyrotechnic display, but otherwise it depends more on acting ability than extravagant stage effects for its thrills. Its cast does not let it down. Evidence that vampires cannot face the cross or the light provides the moral of the highly coloured fable. Dignified Dracula, it has considerable title pull.

Points of Appeal.—Exciting and colourful story, good characterisation, well-timed thrills, spectacular finale and box-office title.

SIOUX CITY SUE

British Lion - Republic. American (U). Directed by Frank McDonald. Featuring Gene Autry, Lynne Roberts and Sterling Holloway. 6,270 *feet. Release not fixed.*

JOLLY, fast-moving, musical Western, set in superb scenery. Gene Autry's first post-war vehicle, it describes the hectic circumstances which lead to a singing cowboy becoming a movie star. It never takes itself too seriously, but big thrills are by no means few. Its tunes are catchy and effectively put over. Old maestro Autry has not lost his touch. Capital star outdoors.

Story.—Sue Warner, pretty talent scout, goes west in search of a singer. She picks on Gene Autry, a cattleman, but doesn't disclose to him that all that will be expected of him is to warble the accompaniment to animated cartoons. When he arrives at the studio and learns the truth, he returns to his ranch in disgust. Later, the head of the studios sees "rushes" of Autry in action and sends his stooge, Jefferson Long, after Autry. Jefferson believes that the only way to get Autry back is to ruin him financially. He then conspires with Big Gulliver, a crook, to blow up a dam and destroy Autry's cattle, but, luckily, Sue, now in love with Autry, gets to hear. She informs Autry, and, after a tussle, all ends well.

Acting.—Gene Autry, the original singing cowboy, is in fine fettle as Autry. He sings pleasantly, acts adequately and fights and rides hard. Lynne Roberts displays a touch of class and a good figure as Sue, and Richard Lane has his moments as Jefferson.

Production.—The picture, which is part Hollywood burlesque, stages all its songs and thrills in the great outdoors and grand scenery, excellently photographed, gives a showmanlike touch to the whole. Republic have two strings to their bow in Autry and Roberts, and this is comparable with their top-line stars' best. That should be recommendation enough.

Points of Appeal.—Crowded, amusing and exciting plot, versatile performance by Gene Autry, tuneful numbers, fine scenery, "U" certificate, handy footage and obvious star values.

CRIMINAL COURT

RKO-Radio. American (A). Directed by Robert Wise. Featuring Tom Conway, Martha O'Driscoll and Robert Armstrong. 5,661 *feet. Release not fixed.*

COMPACT cameo crime melodrama about a slick young lawyer who, while engaged in a duel with political thugs, suddenly discovers that he has put his torch-singer fiancée "on the spot." The tale is not exactly complimentary to American justice, but its incongruities neither restrict its pace nor blanket its thrills. Well acted and adequately staged, it has all the earmarks of a popular "second." Good general supporting proposition.

Story.—Steve Barnes, slick lawyer, promises to rid his town of racketeers, but Vic Wright, the leader of the lawless element, is determined to stop him becoming district attorney. Georgia Gale, Steve's girl-friend, sings at one of Vic's night clubs. Vic is accidentally killed during an altercation with Steve. Steve slips out unseen, but later Georgia walks into the dead man's sanctum and is found with a gun in her hand. The police won't believe Steve's story, but just as Georgia's trial is about to end Steve learns that his own two-faced secretary witnessed the killing. Steve puts the intelligence to good account and Georgia is spectacularly acquitted.

Acting.—Tom Conway contributes a smooth and manly performance as the slick, well-groomed Steve, Martha O'Driscoll freely displays her ample curves as singer Georgia, and Robert Armstrong is shrewdly cast as villain Vic.

Production.—The plot works out well, even though it falls back on many of the old cliches, and the staging is both colourful and realistic. Tuneful song, neatly introduced into the cabaret sequences, furnishes effective light relief. Handy-size crime fiction, its market is wide.

Points of Appeal.—Hard-hitting story, robust and versatile characterisation, good staging, attractive title and gripping finale.

THE PILGRIM LADY

British Lion - Republic. American (U). Directed by Lesley Selander. Featuring Lynne Roberts, Warren Douglas and Alan Mowbray. 6,051 *feet. Release not fixed.*

FRIVOLOUS, farcical comedy set in literary circles. The acting is not bad—there are a number of well-known players—and neither is the staging, but the plot is on the thin and theatrical side. Laughs are few and seldom spontaneous. The "U" certificate is its happiest attribute. Moderate second.

Story.—Dennis Carter, struggling young publisher, receives the manuscript of a novel. He and his secretary, Eve Standish, recognise it as another "Forever Amber" and immediately contact the authoress. She happens to be a member of a highly respected Ohio family and is affectionately known as "Aunt Phœbe," but for literary purposes she employs the pseudonym, "Iris Fabian." When Phœbe learns that her book has been accepted she persuades her pretty but shy niece to pose as "Iris Fabian." Dennis and Henrietta fall in love at first sight, but there is quite a mix-up involving publishers, critics and near relatives before the book becomes a best-seller and real love finds a way.

Acting.—Lynne Roberts is a pretty though hardly exciting Henrietta, Warren Douglas is adequate as Dennis, and Alan Mowbray, Clarence Kolb and Helen Freeman work hard in direct support.

Production.—The picture satirically exposes the "book of the month" industry, but although its background is slightly new, the general idea is borrowed from the stage. It has a few laughs, but the humour is anything but crisp.

Points of Appeal.—Clean, if obvious, gags, popular cast, good staging and "U" certificate.

WE DO BELIEVE IN GHOSTS

Exclusive. British (A). Directed by Walter West. Featuring John Latham, Arthur Dibbs and Valerie Carlish. 3,205 *feet. Release not fixed.*

NOVELTY quota featurette about the supernatural. Its object is to prove the possibility of ghosts, and three playlets are employed to support the argument. One is effectively put over, but the other two are incredibly crude. Patchy, to say the least, it is unlikely to stay the course in other than small provincial and industrial halls. Very, very moderate "quota."

Production.—The question, "Do you believe in ghosts?" sets most people gossiping; the film attempts to prove that ghosts do exist. It offers three illustrations: one concerns Charles I and is bad; the second shows Fred

Archer, the jockey, taking a nocturnal canter round Tattenham Corner; the third deals with Anne Boleyn. The Fred Archer episode encourages belief in ghosts, even if it doesn't prove it, but the others are little more than artless charades. In spite of John Blythe's expertly delivered commentary, the film, short as it is, falls apart. It will tax the patience and intelligence of even the indulgent.

Points of Appeal.—Title and quota ticket.

HAPPY HOLIDAY

International. British (U). Commentary by Lionel Gamlin and Ruth Haven. 3,250 feet. Release not fixed.

REFRESHING and novel travelogue combined with a simple story of two young British people, married during the war, who decide to spend their long-postponed honeymoon touring Switzerland by car. The commentary, in the form of a conversation between husband and wife, is spoken by Lionel Gamlin and Ruth Haven. Entertaining and instructive featurette. Good full quota support for all classes.

Production.—The camera makes a brief halt at Boulogne to show the devastated harbour and town, a sharp contrast to the peacefulness of Switzerland, untouched by war. The many places visited include the famous "Rocher de Naye," Vevey market, Gruyère, Berne, Lausanne and the Rhone Valley. The film also gathers information about the habits and industries of the Swiss, touches upon animal and vegetable life, and looks in on quaint buildings which have survived the centuries. The itinerary is accompanied by breezy commentary and is exceedingly well photographed.

Points of Appeal.—Interesting subject, good commentary, pleasing pictorial qualities and quota ticket.

STEP BY STEP

RKO-Radio. American (A). Directed by Phil Rosen. Featuring Lawrence Tierney, Anne Jeffreys and Lowell Gilmore. 5,572 feet. Release not fixed.

SLAP-DASH espionage romantic comedy melodrama. It's about an ex-marine who suddenly finds himself engaged in a fierce war against his country's enemies. There is romance for good measure, but its serial-like disregard for plausibility limits its appeal to the ingenuous and uncritical. Sub-standard "second."

Story.—Johnny Christopher, a recently demobbed marine, becomes friendly with Evelyn Smith, pretty secretary to Senator Remmy, possessor of a secret list of enemy agents. Von Dorn, Bruckner and Gretchen, members of a subversive group, have designs on the list, and, after stooping to murder, raid the Senator's house and tie up Evelyn. They fail to find what they want and Johnny's timely arrival prevents a further search. Their next move is to frame Johnny for murder, but in the final fracas on the waterfront Johnny puts his marine training to good use. The gang is apprehended, the list saved and romance holds sway.

Acting.—Lawrence Tierney is a virile and likeable Johnny, but Anne Jeffreys is a colourless Evelyn, and Lowell Gilmore, Jason Robards and Myrna Dell are very obvious foreign agents.

Production.—Brief, but entirely devoid of ingenuity and wit, the film has, apart from the names of its characters, little to distinguish it from a long line of pot-boilers. A B-picture in the widest sense of the term, its room is, as far as the average hall is concerned, much more valuable than its company.

Points of Appeal.—Handy footage.

ALL THE KING'S HORSES

General F.D. British (U). Directed by Edward Eve. Commentary by Ian Sadler. 3,005 feet. Release not fixed.

NOVEL British equine featurette. The horse still plays an important part in the life of the King and the film furnishes colourful and exciting evidence. The commentary is, perhaps, a trifle stuffy, but both the editing and compilation are crisp and showmanlike. Interesting and refreshing fare for junior clubs, as well as the general run of audiences, it makes a welcome change from the usual quota quickie. Agreeable and informative fill-up.

Production.—The film, which, to use racing parlance, goes right through the card, opens with exciting "behind the scenes" shots of the Household Cavalry. Then follows visits to the Newmarket and Beckhampton racing stables of the King's trainers, Captain Cecil Boyd-Rochfort and Fred Darling, and introductions to past and potential Royal winners. The stables at Windsor and Buckingham Palace, with their famous greys and bays, also figure in the itinerary. Close-ups of the historic coaches used by the Royal Family are included in these sequences. Lastly, we are introduced to the King's hunters, among which is the white charger which once belonged to Rommel. The finale is, appropriately enough, made up from cuttings of the comparatively recent Victory celebrations. The threading of the scenes is smooth, and the commentary is adequate, if a trifle over-rehearsed. The kids should love every foot of it.

Points of Appeal.—Subject, treatment, footage and quota ticket.

MR. DISTRICT ATTORNEY

Columbia. American (A). Directed by Robert B. Sinclair. Featuring Dennis O'Keefe, Adolphe Menjou and Marguerite Chapman. 7,505 feet. Release not fixed.

BIZARRE "thick-ear" cataloguing in full the exuberant misdemeanours of a beautiful, exquisitely gowned Borgia. The plot is somewhat involved and, during the first half, words are put before deeds, but Marguerite Chapman plays the lady killer with such confidence and aplomb that its defects are remedied some time before Nemesis, true to tradition, boldly underlines the moral contained in its spectacular climax. Feminine appeal is strong, for all its smouldering action. Good general programmer.

Story. — Tough District Attorney Craig Warren is impressed by Steve Bennett, an up-and-coming attorney, and engages him as his junior. Craig, Steve and Harrington, Craig's bodyguard, learn that a firm known as Randolph Enterprises is a front for crooked dealings and start to investigate. Steve falls for Marcia, very private secretary to James Randolph, head of the racket, but when Craig discovers that Marcia was once the central figure in an unsavoury murder case he tries to nip the romance in the bud. Steve takes a poor view of Craig's interference and promptly goes over to the Randolph camp. Meanwhile, Marcia runs true to form and in due course she bumps off Randolph, whom she had secretly married, and a member of her husband's unholy entourage. When Steve finally wakes up and confronts her with her crimes she attempts to do him in, but this time she trips up and goes to her own doom. And that's that!

Acting.—Marguerite Chapman is completely disarming as the glamorous and homicidal Marcia, and Dennis O'Keefe, Adolphe Menjou and Michael O'Shea are never lost for a word.

Production.—The first half is admittedly a bit of a rigmarole, but once the air is cleared and the "heroine" begins to show her hand thrills pile up with exciting rapidity. Its penultimate punch, coupled with Marguerite Chapman's beauty and subtle histrionics, puts it well up in the popular crime category. The womenfolk should find its flavour and wardrobe exciting and, after all, they're the ones who matter.

Points of Appeal.—Crowded and exciting plot, fascinating performance by Marguerite Chapman, vigorous and showmanlike climax, strong feminine angle and impressive cast.

Order Now—

KINEMATOGRAPH YEAR BOOK

1947 Edition

The 1947 edition of the Year Book is now in an advanced stage of preparation and will be published as soon as conditions permit. Make sure of your copy by ordering now.

BACHELOR GIRLS

United Artists. American (A). Directed by Andrew Stone. Featuring Gail Russell, Claire Trevor and Ann Dvorak. 8,051 feet. Release not fixed.

NOVELETTISH romantic comedy, turning on an elaborate "hen house," established by four working girls to attract wealthy husbands. There are umpteen stories within the main structure, but the lot, although graced by a versatile cast, which includes Eugene List, a well-known pianist, fail to amount to much. A mild and hazy mixture of smiles and sighs, it is grossly flattered by its ninety minutes running time. Very moderate light booking.

Story.—Eileen, Cynthia, Terry and Marta, attractive shopgirls, decide to get married. Mollie, an old-timer, agrees with them and, with the help of Mr. Moody, their shop-walker, they rent a mansion and pose as wealthy sisters. Mollie and Moody fill the rôles as parents. They entertain on an elaborate scale and soon meet with some success. Marta makes the acquaintance of Schuyler Johnson, pianist son of the head of the store, and marries him. Terry, who fancies herself as a singer, is the next to be fixed up, but Cynthia becomes jealous of Eileen's romance with Bruce Farrington, a wealthy youngster, and there are ructions. However, everything comes right in the end without either of the girls drifting far from the straight and narrow.

Acting.—Gail Russell, Claire Trevor, Ann Dvorak and Jane Wyatt are seldom taxed as Eileen, Cynthia, Terry and Marta, while Adolphe Menjou does little more than stooge around as Moody. Eugene List is Schuyler and his brilliant piano playing screens his meagre acting ability. The rest don't matter.

Production.—The film, an extravagant piece of whimsy, is based on female psychology, so called. The most attractive feature of the entertainment is the pianoforte recitals, but an hour and a half of ingenuous hanky-panky is an exorbitant price to pay for a stall seat. In spite of its title, its prospects of commercial success are anything but rosy.

Points of Appeal.—Title, cast, music and slight feminine appeal.

SKIFFY GOES TO SEA

Exclusive. British (U). Directed by Harry May. Commentary by Lionel Marson. 3,200 feet. Release not fixed.

BRITISH travel featurette, plotting the course of a cargo steamer from Tower Bridge to Antwerp and back. An old Thames waterfront handyman, known as Skiffy, furnishes the humour, but his antics are too laboured to prevent monotony from overtaking the voyage. Playable, but by no means outstanding, feature quota featurette.

Production.—The film's given destination is Antwerp, where we are allowed to gaze longingly at crowded food and clothing stores, but its real quest is for feature quota footage. This is finally achieved, but not without burdening the audience. It is, however, only fair to state that it is now playing in support of "The Outlaw," so it is safe to conclude that its shortcomings are being successfully concealed behind Jane Russell. The tip's worth taking.

Points of Appeal.—Quota ticket and "U" certificate.

STUDIO NEWS AND VIEWS

de Grunwald Plans to Film in Europe: "Night Beat" Dock Location: Korda Retakes

ANATOLE DE GRUNWALD left for Paris this week. He has in mind the idea of making films on the Continent. This preliminary trip, he tells me, is just "to meet a few people and look around."

He does not intend to make his next film, "Beau Brummel," abroad. This subject belongs to Rank. The hold-up in its production, he says, is not the current bottleneck at Denham, but the fact that the International Screenplays' team cannot find a suitable star for the lead.

Sounds a good opportunity for an ambitious piece of star making.

I met "Tolly," together with Anthony Asquith, at the Press show of "While the Sun Shines." Said Asquith: "I like meeting the Press before the show. It embarrasses us both afterwards."

There was no need for any guilt complex over this picture. It did not come up to the "French Without Tears" standard, but the Asquith-Rattigan-de Grunwald team has turned out no meagre helping of wit.

It's good to see a British comedy. There are at present 15 films in production and only one is a comedy. When is a producer going to make the British Bob Hope . . . or are we always going to take ourselves too seriously?

A UNIT WITH GOOD PROSPECTS

NIGHT LOCATION work is never pleasant at the best of times, and the fact that Harold Huth's "Night Beat" unit had its headquarters at London's historic dockside public-house, the Prospect of Whitby at Wapping, made its task no less arduous.

After two nights watching police chases over a swinging bridge and fights on laden barges, I had a pretty firm conviction that film-making on a second unit can be a very tough operation.

The unit—about 60 strong—was set to work on this site for four nights, but, as is so often the case with location work, it took a few days longer than had been expected. Cost per night was about £300, bringing the total bill to well over £2,000.

SO MANY PROBLEMS

IT WOULD fill a separate volume were I to list all the problems which had to be overcome on this particular job. Some 2,500 Kw. of power had to be generated to feed the arcs. This was done on two generators, which had to be brought from studios (a large Mole Richardson unit came over from British National) where they had been used during the day time to overcome the national power crisis.

Tom Parker and his team of "sparks" did a good job. And it's no fun on a cold night sitting aloft for hours at a time.

John Wilcox, lighting, with his camera team of Dick Andrews and Bob Walker, were fighting their own particular battle against frost. Electric blankets did not keep the Mitchells from freezing up, and on more than one occasion they had to be thawed out inside H.Q. before work could proceed.

MANN ON THE JOB

MUCH OF the work included the shooting of B.P. plates. That brought Korda's special effects expert, Ned Mann, out on the job.

Mann was telling me that the elaborate temporary special effects plant at Worton Hall (reviewed in the December "Studio Section") will be in full operation before the end of this month. This will be in time to service the major productions which Korda is set to start by April.

Then he moved off at a brisk step to confer with second unit director, Tom Connochie, himself vaguely resembling Oliver Hardy in his grotesque assortment of warming clothes.

Hugh Perceval, the "Night Beat" production manager, is one of many of the technicians to be "on loan" either from the Herbert Wilcox team or the regular Sound City staff. Perceval had no easy job trying to prevent work running too far over schedule.

ATMOSPHERE WAS UNIQUE

THE WHOLE atmosphere of the location was unique. The gaunt moonlit warehouses, the moan of sirens, the warmth inside the Prospect of Whitby with its laden walls of nautical souvenirs and menagerie of parrots, monkey and cats all seemed to make film production an almost unreal business.

But this was not the case. The unit paused for an hour each evening: sat around the rough wood tables of the ancient Prospect, gazed out on the Thames below, and ate a man-sized helping of roast beef and bread and cheese.

Then the atmosphere was broken. Arcs hissed on and the clatter of film-making began again.

THESE WERE THE HEROES

THIS MEANT that the assistant directing team had to act quickly. Guy Hamilton is first assistant on the unit, with Jim Mahoney (he's on loan from the Wilcox set-up) and young Harold Buck, as second and third; and it's no easy job looking after part players in a black-out and keeping the Wapping audience out of camera range!

During the lulls of shooting (and as an excuse to keep warm) I spent some time talking with Bert Rooke in his wardrobe department inside the Prospect. Bert has a pretty good Navy record, seeing some lively action out East during the war years. He joined up at 15 . . . and tried in vain to convince me why he quit the Service for the film business. Anyway, he's lacking no enthusiasm for his present job.

Montgomery Tully, director and script writer, on the PRINCESS FITZ set at British National

But who was the real hero of the week?

Perhaps it was ex-major, Army P.T. instructor John Gillanders. Gillanders has been a stunt man for the last nine months. Present job is taking a dive into the Thames at night. Fee, I believe, is £20 a session. Gillanders tells me that he plans to work about 150 days in the year, gross about £800 to £1,000 annual income. "But," he adds, "one has to be fit for the job." I believe him.

Or was the hero of the piece, good-looking Angela Allen? Angela, doing continuity, was the only girl on the unit.

Yet, on second thoughts, without doubt the man of the week was the policeman, artificial type, who stood at the bar slowly finishing a pint while the landlord called: "It's time, gentlemen, please."

NO STUDIO FOR BRIGHTON

THERE IS to be no studio for Brighton. I understand that the promoters of the much-discussed studio project—among them Lord Davidson, L. H. Crosby and Sir Herbert Morgan—have taken the scheme no further. It seems I was mistaken when earlier this year I mentioned that there would be a meeting to discuss the whole matter and possibly to ask the aid of the B.F.P.A.

The scheme had a mixed reception at Brighton. The Council gave it its full support; but more recently there was considerable agitation against the plans by an association of ratepayers.

BEACONSFIELD HELD UP

THE CROWN Film Unit, I hear, is having some difficulty trying to settle in at Beaconsfield, which the Government has on a long-term lease from Sir Alex Korda.

The studio, out of action for many years, has to be veritably rebuilt before it can be used for shooting. The C. of I. expects that it will be in production towards the end of the summer.

By that time Crown hopes to have more money given it by Parliament to carry out its programme. The whole Government production programme has been executed during the last 12 months on £681,000, of which Crown has had a comparatively small allocation.

WORK AT SOUND CITY

KORDA WILL start "An Ideal Husband" at Sound City on Monday. Early in April, production is to start on the Vivien Leigh subject, "Anna Karenina." At about the same time, Worton Hall is to be put to use for the Anthony Kimmins' film, "Mine Own Executioner." Robert Stevenson is coming over from Hollywood in a few weeks' time to complete "Bonnie Prince Charlie," which Leslie Arliss took on location last year.

This burst of activity follows a lull of several weeks. But the studio at Shepperton has not been out of action.

Fourteen days' retakes have been necessary on "A Man About the House." Leslie Arliss is director on this Edward Black picture. This work has run parallel to the Wilcox picture, "The Courtneys of Curzon Street." Wilcox ran over schedule in the studio because he had originally intended to go on location to His Majesty's Theatre for detailed stage sequences. But a wages dispute changed plans, and the film was completed in the studio.

Meanwhile, Korda has been shooting tests for "Salome," which Orson Welles is to direct. Eileen Herlie, the sensational newcomer to the West End, is on contract to Korda for three years. She has been tested; but, I am told, it is unlikely that she will play lead.

ABOUT PEOPLE

ALTHOUGH he has a contract to make films for Korda, **James Mason** is setting up his own production company. **Roy Kellino**, director and cameraman on the first Mason film, "I Met a Murderer," made in 1939, is in New York with his wife, interior decorator **Sue Kellino**, together making plans for the new Mason set-up. Quite a family affair.

Congratulations to Ealing's **Leslie Norman**. Leslie, film editor, is now Leslie, associate producer. He is to be A.P. with **Harry Watt** on the Australian subject, "Eureka Stockade." Norman, aged 36, started life in the laboratories and is an ex-Teddington man. By the way, he edited "The Overlanders."

Bernard Knowles is to direct a picture for **John Corfield**, starting at Nettlefold on March 31. Corfield, with a Rank release contract, calls the film "The Milk White Unicorn." I don't think that title will last.

This week's P.S.: "The progress chart on the Two Cities film, 'Uncle Silas,' hit a new high line a few days ago. Director Charles H. Frank achieved three minutes and eleven seconds' screen-time in one day's shooting that included three changes of set-ups, with the result that the graph went right off the top of the chart."—From the 22nd production week's Press publicity story.

P. G. B.

KINE SERVICE SECTION

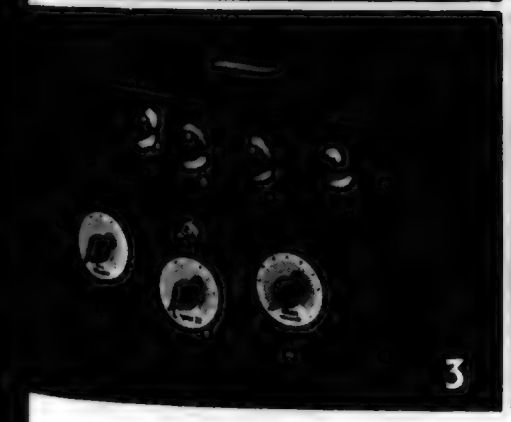
TECHNICAL • MANAGEMENT • SHOWMANSHIP

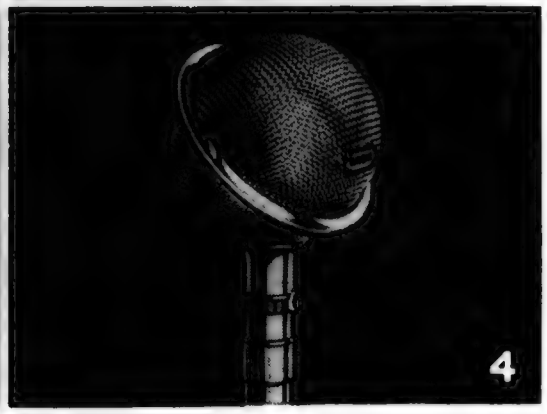
MUSIC • PEOPLE • TRADE SHOWS

HIGH FIDELITY SOUND EQUIPMENT BY Rothermel

1

2


3


4

ROTHERMEL High-Fidelity Sound Equipment has always played an important part in the field of high-quality acoustic reproduction.

ROTHERMEL equipment is used with full confidence by those engaged in theatre, stage and P.A. work because they know that the Name Rothermel is the hall-mark of quality, design, workmanship and performance.

Our wide range of P.A. Products covers practically every need, but if you have a particular problem, get in touch with our technical advice department, who will give you every assistance.

5

6

1 Rothermel 30 watt Amplifier. A compact and robust amplifier giving tremendous amplification without distortion or hum. Extremely portable and ideal for open-air work and very large halls or theatres.
Complete with Valves. Price **£60.0.0**

2 Rothermel Type VR/2 4½ watt Amplifier for small portable address and announcing systems.
Complete with Valves. Price **£25.0.0**

3 Rothermel H/G 308 8 watt Amplifier. Specially designed for Dance Halls, Restaurants, Clubs and all occasions when good quality plus powerful amplification is desired.
Complete with Valves. Price **£35.0.0**

4 Rothermel type A.R.12 Sound Cell Microphone. A robust studio type Microphone giving higher output with longer cables and good response over a wide frequency range.
Price **£20.10.0**

5 Rothermel B.R.2 S. Sound Cell Microphone. This instrument combines rugged construction with dependable trouble-free performance. Although low-priced, it is ideally suitable for broadcasting, public address and sound studio.
Price **£10.10.0**

6 Rothermel T. 47 Footlight Microphone. A highly sensitive Microphone designed expressly for use along the footlights of a stage. Ideal for schools, auditoriums and other places as part of a "booster" or sound-reinforcing system.
Price **£20.10.0**

Large stocks of single-screened rubber-covered cable specially designed for use with the above range of Microphones are available from stock.

R. A. ROTHERMEL LTD.

ROTHERMEL HOUSE, CANTERBURY ROAD, KILBURN, LONDON, N.W.6

Telephone: Maida Vale 6066 (3 lines) *Telegrams: Rothermel, London*

You give your audiences top-level interest and entertainment when you use advertising films and slides distributed by Langfords

"First-class"... "the best advertising film I have seen"... say Advertiser's Weekly cinema reviewers.

Screen advertising must please your audiences. Of course it must put its message across clearly and effectively—but it's just as important that it also entertains.
Read these reviews which have appeared in Advertiser's Weekly. And remember as you read—every one of these brilliant advertising films was distributed by Langfords.

"*Under the Bridge*" (*Ovaltine*)

A very commendable effort. The narration flows smoothly from start until perfectly logical finish when a normal every day family sit down for their nightcap of Ovaltine. Excellent photography with a marvellous panorama of the new Waterloo Bridge with the City beyond. First-class.

"*Looking the Part*" (*Drene Shampoo*)

We are introduced to the Gainsborough Film star, Anne Crawford, whilst she is at work on her success, Caravan. This being a costume picture, there is ample opportunity for comparison between present-day hair-styles and those of a century ago. In Miss Crawford's dressing-room she illustrates, with the aid of her album, how each of her many film roles has necessitated a different hair-do . . . its technical qualities are on the level that one expects.

"*Players of Merit*" *Cricket* (*Players Cigarettes*)

Raymond Glendenning interviews Len Hutton of Yorkshire and England. Len is seen making his record-breaking test match innings and also demonstrates some of his favourite and famous shots. The film has definite news value and the product is never mentioned, the sole reference being a final close-up of Glendenning offering the familiar packet to Len.

★ ★ ★

As you see, the films are of the very highest quality; nowaday audiences find great interest and enjoyment in a good advertising film.

You can depend on advert[illegible] films distributed by Langfords, produced in up-[illegible]studios, with a first-rate company of technicians an[illegible] script-writers, to give audiences maximum entertainme[illegible]t value. It is all the LANGFORD WAY—

Remember

1. *Langfords have been buying screen space since 1912.*
2. *Langfords pay the maximum rentals for the shortest playing times.*
3. *Langfords are interested in screen rights for both slides and films.*
4. *Langfords are the biggest buyers of screen space in this country.*

LANGFORD & COMPANY LTD

124-128 FINCHLEY ROAD, N.W.3. *Telephone: Hampstead 4424*

MANAGEMENT

Managers Cum Organists May Be "Blacklegs" But—

AN organist correspondent who asks for his name to be withheld has a rather startling accusation to make about some managers. He complains of a umber of situations where managers are surping the organist's job by featuring inter-ides played by themselves! These alleged blackleg" managers, let me remind you ently, usually started off by being organist ssistant managers.

When that scheme first started, it was re-ented by many managers who quoted bitterly, e "one man one job" plea.

Is this an instance of the biter bit, a cameo poetic justice? I must confess that when here was a tendency for organists to usurp anagerial duties, the A.T.O. didn't do very uch about it so far as I can remember.

I have my enthusiasm for theatre organists nder perfect control so don't misunderstand y motive in deploring this innovation. I ave said before that 48 hours is all too short week for a manager who is doing his job oroughly. To ask him to do an organ inter-ude, while it may pander to the vanity of a ew managers, is to underestimate the impor-nce of the manager's job, and with too much f it, the theatre will suffer.

An Institute Idea

THIS correspondent quotes an instance where a stage show is being toured, or is bout to be toured by one of the major circuits, eaturing two managers. There is, of course, nother side to this story, it may be that, as anagers, the gentlemen concerned are good rganists. Whatever the reason for the anager taking to the console, let us do all in ur power to ensure that management is a ll-time job. Any action by a manager to ontradict this fact will be a disservice to the rofession of management.

J. H. Hutchison, author of the "Complete ine. Manager," and an old and tried man-ger, raises an interesting point in a letter ublished in this issue. Mr. Hutchison laims to have pioneered the suggestion a managers' institute, but if my memory erves me rightly, Dennis Walls beat him to e post, and is, in fact, now running a modi-ed form of that excellent suggestion.

The C.E.A., in their wisdom, created a owerful association of managers — un-oubtedly to counteract activities of the .M.A. From their point of view it must ave seemed a pretty good scheme. There. nder their observation and influence, was substantial section of the managers in the ountry, including managers of most of the ig houses, particularly circuit nominees who ttend meetings once in a while, and then nly to cast their votes as directed. Now, las, the Registrar of Friendly Societies, and e sounds a pretty powerful bloke, has de-ided that the managerial body must be re-eased from its not uncomfortable bondage, nd shall now function, unobserved, and ncontrolled.

This is good, not bad, for both managers nd proprietors. The last vestige of sus-icion will be swept away, and exhibitors eed have no fear that the organisation in s new form will become "red."

Let me speak for managers generally: they ish the business well. They want to earn he salaries they get, well knowing that to o so they must be bosses' men. There is o better way of making them so than by giv-ng them their freedom. It would have been nicer if the gesture had come from the C.E.A. instead of from that mystic person, the Registrar of Friendly Societies.

Let us make one more gesture just to complete the unanimity. Let us ask the C.M.A. to merge with the new organisation. Without their pioneer efforts this would never have come to pass. To acknowledge them in this way would be, not so much a "beau geste," as an act of justice.

The Relief Manager's Job

ANOTHER interesting letter, this time from a relief manager, explains the real purpose of that type of job. It is from H. T. Craft, of the A.B.C. circuit, who writes: "May I offer my congratulations for introducing the weekly feature, 'Management,' which I have found most interesting and instructive, and judging by the comments of my colleagues, this is the opinion of us all.

"I was pleased to see in your February 6 issue a few paragraphs concerning the relief manager. Whilst agreeing with the observations in the main, I think a slight misconception has crept in as to our real purpose.

"In the larger circuits our primary duty is that of relieving managers in case of sickness and when the season comes round, doing holiday reliefs. The duration of such reliefs are usually anything from five days to three months.

"The work of relief managers which in the past has been done by a senior assistant manager, usually on a slightly increased rate of pay, I consider of the utmost importance, both from the firm's point of view and from that of the relief manager himself.

"To relieve a theatre for a day and a half, is, as you remark, a pretty boring business, although that in itself gives an assistant manager his first taste of responsibility, and I agree entirely with your remark that the assistant manager is the proper person to relieve his own manager every week for the usual break which, by the way, is the policy of most of the larger circuits.

"Before qualifying for full managerial responsibility, however, I feel it is essential that an assistant *must* do reliefs of much longer duration, as the experience gained from day and a half reliefs is very limited and does not give the experience necessary to qualify for an appointment as manager."

I agree with Mr. Craft that the relief manager doing sick and holiday relief is in quite a different category from the day relief man.

I suggest the position of relief manager will ultimately become redundant, knowing that during holidays and sickness longer relief periods will necessarily be undertaken by senior assistants.

But let's call them "Probationer" Managers —I know of relief managers who have done the same job for 15 years.

SHOWMANSHIP

POSSIBLY readers may remember that some weeks ago I recorded the appointment of Fred Pollitt as production exploitation manager for G.F.D., and indicated that in this appointment a new job was born, and a new kind of long-range exploitation had made its appearance.

Since then I have visited Pollitt's office and he has given me the low-down on the new arrangement. Since it is something which will interest all showmen, I'm passing on the details this week.

Fred's job is to evolve, develop and co-ordinate exploitation devices for all films to be released through G.F.D., but where his job differs from that of other exploiteers is that his work begins as soon as he receives a copy of the script, only a few days after the scenarist has written "The End" on the last page of his manuscript.

From that moment, Pollitt is on the job, finding exploitation angles that can be built up during production with the co-operation of the studio. Commercial tie-ups, for instance. In one film there is a scene in a milk bar. Pollitt has arranged for Horlicks to provide the equipment for that scene, and characters will ask, quite naturally, for "a Horlick's."

In return, when the film is released, Horlicks will reciprocate by publicising the films in various ways and through their own advertising. Pollitt has already arranged several large-scale tie-ups on similar lines, but these matters are only a part of his job.

Anything else he can think up through his contacts with the studios as the film takes shape he gets on to paper and otherwise organises. For instance, he's thought up an excellent and really novel crossword contest for "Vice Versa." I won't describe it here—to do so would be to spoil the impact of a bright idea when the time comes for it to be handed over to showmen. But it is something which, because it has been planned well in advance, will come to the kinemas as a ready-made piece of exploitation with all the ends neatly tied off, ready for service.

*

I WAS most impressed with the organisation which Pollitt has established in a very short time. Neat and simple wall charts enable him to see at a glance the position with regard to any particular film from any particular studio. Loose-leaf books make it possible for him to put before you in 30 seconds a complete summary of the ideas developed for any of the more than 20 films now in production.

Other folders, equally readily accessible, give all the written matter produced in connection with any of Pollitt's ideas; and as each idea is developed, so the necessary campaign book stories, special Press stories and special stills are written or reserved, and allocated serial numbers, so that managers can order any of this advance-prepared

Continued on page 28

material from the campaign book simply by quoting a list of order numbers.

I am not exaggerating when I say that never before in my not inconsiderable experience have I seen a new departure launched as smoothly and with such a neatly planned progress system behind it.

From the showman's point of view this means greatly improved exploitation service from the renter; and I am quite sure that when the films Pollitt is now working on reach the kinemas, managers will be amazed at the excellence of the exploitation material which will be made available to them.

At the moment Pollitt has one assistant, Woolf Saunders, who was formerly an Eagle-Lion exploiteer. As the job grows he will certainly require a larger staff—and I think there is no doubt that the job will grow. It is a rational step forward in the technique of exploitation, and is a selling factor of considerable potentiality.

*

OUR monthly award has been somewhat disorganised by the crisis and the cessation of publication. The winner for January was to have been announced in the issue that was in preparation when printing was suspended. This week, therefore, I shall announce that result, and the February prize will be allocated next week.

In making the February award I shall, of course, consider all items received during the month, even though we were able to publish only two showmanship features during the period.

The selection for the January prize was rather tricky, because although there were several excellent entries, there was no single item which was predominantly outstanding. And, as usual, there were some first-rate entries by men who have not yet gained their membership of the Company of Showmen.

After careful consideration, I am awarding the prize of £5 to Rupert Todd, of the Gaumont, Doncaster, for his very comprehensive and enterprising campaign for "Men of Two Worlds." This piece of work was in danger of being overlooked owing to a slip-up on the part of the post office, but it eventually arrived, somewhat battered, at this office in time to win the award for Todd, who at this moment is convalescing in Doncaster Hospital after a rather unpleasant illness. I take this opportunity to wish him a speedy recovery and return to exploitation.

Dual Purpose

THE Elephant, Shawlands, Glasgow, is receiving its post-war cleaning and redecoration. To explain away the scaffolding and accumulation of artisans' equipment to his patrons, Preston Swan had a huge art poster executed for the proscenium.

This was carried out on blue paper with billowy cloud effect air-brushed on and carrying an overprint message: "Painting the grey and drab away—and redecorating for "Blue Skies."

A life-size cut-out figure of a painter was mounted on one of the painters' ladders and was seen to be putting the finishing touches to a star in the sky background.

In Quotes

KENNETH B. PARKER, of Dunoon Picture House, has hit upon a simple, inexpensive yet effective method of appealing to that particularly aloof section of the public who don't seem to have contracted the kinema-going habit. He is making it his business, whenever he has a coming film sprinkled with witty and attractive dialogue, to select passages from it with the helpful co-operation of the Editor of the local paper, who is only too willing to publish them if they are slick enough to possess journalistic appeal.

In addition, Parker has individual passages tastefully hand-written on large cards for shop-window display under such headings as "Scintillating wit from the Dunoon Picture House film, 'I See a Dark Stranger,'" etc. A bright idea, well worth trying in other situations.

Quick Work

HEARING a remark in the foyer of the Gaumont, Princes Park, Liverpool, to the effect that out of nine winners in the British Isles of Littlewoods' Penny Points Pool three were local, relief manager Jack Swonnell immediately got into touch with Littlewoods' publicity department and secured two winners to have their cheques handed to them on the stage of the Gaumont that evening.

Knowing that Michael Rennie and film producer R. J. Minney were going to the Gaumont-British Cinema Ball, New Brighton, that evening, he contacted Rennie through Norman Craig, circuit publicity manager, and Bill Luckwell, of Premier Productions, with the result that Rennie and Minney made a "personal appearance," and Rennie presented the cheques to the Littlewoods' winners.

A story was 'phoned to the Press and front-of-house publicity hurriedly executed. The staff of the Gaumont co-operated in no small measure. Apart from the actual presentation, the whole thing was accomplished in five hours.

Radar at Work

TO put over "School for Secrets" at the Greenford Playhouse, S. J. Key enlisted official aid. The Air Ministry co-operated and a radar set was installed in the foyer. An R.A.F. demonstrator was present at every performance and gave demonstrations to patrons—the first time this has taken place in any theatre.

Space Filler

ONE showman certainly not deterred by things being as they are is L. H. Chant (New Victoria, Preston), who saw that the presentation of "The Jolson Story" was heralded five days in advance by unusually generous space from the *Lancashire Daily Post*. A photo showed Chant accepting aeroplane delivery of the film at the Samlesbury Aerodrome, and a half-column reported the special preview for the Mayor, Mayoress and important local representatives.

The week-end *Preston Guardian* and *Preston Herald* reproduced treble-column photo blocks and included accounts of organist W. Whittle's special recitals, and manager Chant's presentation of a Jolson mascot to the captain of Preston North End.

Altogether, in eight days, the local Press devoted 200 column-inches to "The Jolson Story," and the presentation of the mascot to Preston North End won references from seven national daily newspapers.

Opportunism

DENNIS BOWDEN, of the Regal, Bridlington (A.B.C.) took advantage of the recent cold spell to exploit Columbia's "The Walls Came Tumbling Down." Owing to heavy snowdrifts the film transport system was dislocated; and the feature was railed from London. On its arrival at Bridlington Bowden obtained a sledge drawn by two dogs and collected the film from the station, afterwards causing great attraction by drawing the tins through the streets of Bridlington carrying a card "The Walls Came Tumbling Down at Grantham Station, but these films came through. See 'The Walls Came Tumbling Down' at the Regal."

Local Talent

PRELIMINARY exploitation by M. A. Bowen, of the New Palace, Bristol, for "The Jolson Story," included a stage show at each performance during prior week in which a local vocalist sang three numbers from "The Jolson Story," accompanied on a piano by Jack Hartland, organist.

Civic Co-operation

PAT WALSHAW, of the Odeon-Astoria, Brixton, put over "Great Expectations" by linking the film with the Lambeth Road Safety Appeal. The cornerstone was a recording of a conversation between Valerie Hobson and the chairman of the local Safety Council, Coun. V. Mishoon, that was made at Pinewood and played thrice daily in the Astoria.

While the disc was being played a slide was projected of a photo taken of the group whilst actually recording. A second message by Valerie Hobson was recorded for use in a loudspeaker van provided by the council, which toured the borough each day of showing.

Twenty-one linen banners, all 30 ft. or 40 ft. by 3 ft., were placed across roads, on buildings and pedestrian crush barriers.

Mayor's Banner

ALERT opportunism was shown in connection with M-G-M's "The Green Years" by N. F. Knowles, relief manager of the Regent, Chatham. Hearing that the Mayor was visiting all the local schools in connection with the National Savings Campaign, Knowles approached him for permission to hang a 15-ft. banner from either side of the viaduct that bridges the main street. Permission was given and, with the assistance of the fire brigade, a banner bearing the words, "Teach them to save in 'The Green Years'" was erected.

They Beat the Crisis

HERE is the second list of showmen who carried on during the crisis and produced some first-rate exploitation which, unfortunately, I have no space to describe as it deserves:—

H. J. Court, Regent, Portsmouth; D. B. Williams, Ambassador, Hendon; K. B. Parker, Dunoon Picture House; Alec Reid, Plaza, Southfields; J. L. Cull, Odeon, Manchester; J. Swonnell, Gaumont, Liverpool; R. J. Brunt, Odeon, Blackpool; E. V. Wallis, Clifton, Birmingham; W. Gill, Plaza, Southend; T. E. Phillips, Regal, Altrincham; J. Campbell, Scala, Runcorn; J. S. Sutherland, Odeon, Kingsbury; D. Bowden, Regal, Bridlington; E. W. Meadows, Odeon, Manchester; W. McGee, Odeon, Lancaster; A. L. Pareezer, Gaumont, Coventry; J. D. Simpson (2), Odeon, Southend; S. Brown, Empire, Barnsley; R. Cowgill, King's, Bristol; L. W. Pinney, Playhouse, Colchester; G. Bernard, Odeon, Bury; T. S. Allsworth, Regal, Bracknell; J. E. Lake (2), Savoy, Luton; C. A. Paice, Theatre Royal, Portsmouth; E. F. Johnson, St. George's Hall, Castlegate; H. C. Nutt, Broadway, Dunbar, New Savoy, Glasgow; H. C. Glossop; J. M. Eccles; Roy Raistrick, Empire, Rex, Salford; Stewart, Regal, Glasgow; A. Wolfson, Regal, Glasgow; A. Sanders (2), Patrick Reed, Odeon, Portsmouth; J. V. Sanders (2), Odeon, Morecambe; C. W. Lewis, Gaumont, Marchester; J. Longbottom, Odeon, Chorley; W. Gill, Plaza, Southend; D. Wright, Hippodrome, Essex; A. Williams, Majestic, Rochester; Miss K. A. Smith, St. John's, Worcester; A. J. Burl, Odeon, Llandudno; F. Minde, Odeon, Eltham Hill; G. Ray, Regent, Bradford; J. Harvey, New Cinerama, Glasgow; L. Chant, New Victoria, Preston, and C. Smith (2), Odeon, Manchester.

The Showman

Jolson Shakes Hands

This unusual but effective display for Warner's THE JOLSON STORY, was devised and executed by J. Barker, of the Palace, Lancaster, and his assistant, Robert Davis. The simplicity of the set-piece and its unusual size—the head was over six feet high—are the qualities which make it exceptionally striking. The hands, by the way, were mounted on springs and moved with the slightest draught

1898 SP SCREEN PUBLICITY 1946

There is no firm better equipped than Presburys to handle your Screen Advertising Rights for Slides and Films, and none that maintains a higher standard of production and service in the interests of both Exhibitors and Advertisers.

Maximum Rentals for Minimum Showing Time

PRESBURYS

S. PRESBURY & CO., LTD. (Incorporating The Theatres Advertising Co.), Gloucester House, 19, Charing Cross Rd., W.C.2
Telephone: WHITEHALL 3601-2-3

Striking Display?

An original approach?

Then of course it's...

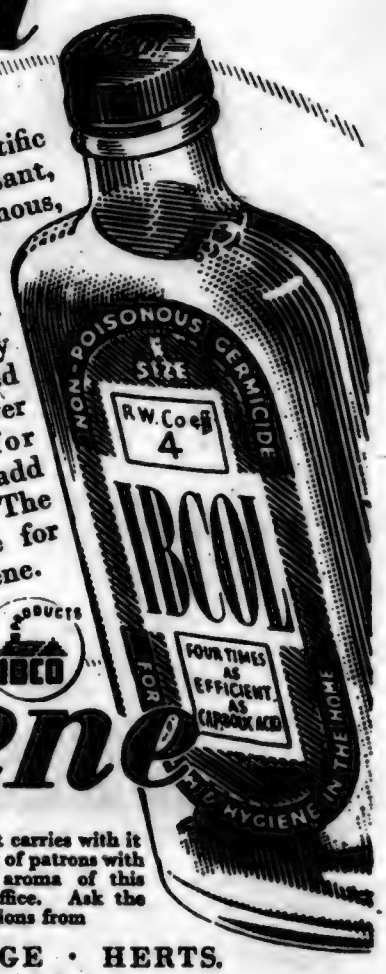
Milor

5, CARLISLE STREET, W.1
Gerrard 8225

Ibcol

for

The scientific germicide... pleasant, aromatic, non-poisonous, non-irritant. Checks the spread of disease and infection. Spray regularly in prescribed dilution and whenever water is used for cleansing... add a little IBCOL. The perfect routine for Daily Hygiene.



hygiene

★ HOUSE FULL is good business that carries with it responsibility. Safeguard the health of patrons with IBCOL. The tangy, reassuring aroma of this reputable germicide is real box-office. Ask the attendant. Sample and bulk quotations from

IBBETSON · STEVENAGE · HERTS.
Hygiene Products for Home and Industry.

A G.B. Award

ROY RAISTRICK, of the Empire, Glossop, first prize winner, receiving the G.B. Showmanship Challenge Shield and a cheque for £100 from Del Giudice, producer of "Men of Two Worlds," subject of the first contest to be held since before the war. Second prize winner was L. Stanley Hodnett, of the Gaumont, Middlesbrough. A. J. Brown, of the Empire, Cardiff, and A. M. Carpenter, of the Gaumont, Barnstaple, shared the third award. Judges were James Forsyth, Thorold Dickenson, John Sutro and E. H. Lundy.

Pathe Star in Dublin

HARRY LUSH, manager of the Adelphi, Dublin, is setting up a tradition of exploitation new to Dublin by bringing over stars for personal appearances. Latest star was Barbara White, who came for the opening days of Pathé's "Quiet Week-End," in which she featured. The photograph above shows the star with her fiancé, Kieron Moore, Jack Griggs, Pathé publicity manager, and, holding the autograph book, manager Harry Lush.

Harry Lush, after welcoming her in Gaelic on the Adelphi stage, on behalf of his patrons, conducted an impromptu interview based on questions supplied by fans.

Recently, Lush, who had been a student at Dublin University, obtained an Honours Degree in Celtic Studies.

PEOPLE

Half a Century of Management— Retirement of Coverdale Bell

VETERAN HARRY CHADWICK, manager of the Ritz, Erith, has just completed 50 years' work as a manager. His wide experience covers theatre and kinema work, including a period in New Zealand and Australia.

On returning to England, Chadwick managed the Olympia, Newcastle, for seven years, and the Rivoli, Southend, for ten years. He is now in his twelfth year at the Erith Ritz.

☆

GEOFFREY WARREN, who was a lively exploiteer at the Rialto, Maidenhead, has resigned this post to take up an executive position with the Ron Harris 16-mm. Library. He had been six years with A.B.C., and had been at Maidenhead for the last three of them. His successor is H. CLARKE, from the Plaza, Maidenhead.

☆

L. T. GROU, who joined A.B.C. last year after R.A.F. service, has been appointed assistant manager at the Ritz, Erith.

☆

C. H. BAILLIE, who managed the Twickenham Odeon for many years, has retired—after 43 years in the entertainment business.

He is succeeded at the Odeon by J. S. PHILCOX, who has moved over from the Queen's, Twickenham. Prior to five years' war service with the R.A. and R.A.S.C., Philcox was manager of the Odeon, Cosham.

☆

After 36 years as manager of the Brighton, Newcastle-on-Tyne, J. COVERDALE BELL has retired. Well known in the kinema Industry, Bell has been chairman of the Northern branch of the C.E.A. on three occasions,

☆

ROY ARTHUR, who was over 27 years with Odeon as a manager, and is now back in films, has been doing good work. His latest film parts are in "Great Expectations," "Black Memory" and "Double Alibi." He has a number of parts yet to come along. He is now in his 28th year of show business.

☆

The HON. SIMON G. WARRENDER has joined the sales organisation of Moviegram (Equipments), Ltd., becoming a director of the company. Leaving Eton at 17, he joined the Navy as an ordinary seaman. As a lieutenant he was awarded the D.S.C. for gallantry during the Scharnhorst action in 1943 off North Cape. His father is Lord Bruntisfield.

☆

RONALD WILDGOOSE, manager of the Majestic (A.B.C.), Blackburn, son of Mr. and Mrs. P. Wildgoose, Burnley Road, Accrington, and Miss Dorothy Blinco, daughter of Mr. and Mrs. A. L. Blinco, Richmond Hill, Accrington, were married at St. James's Church, Accrington, on February 15.

☆

EDWARD L. SHELMERDINE, manager of the Regal, Canterbury, whose home is at Horsham, was married at Lee on February 22 to Miss Gwenyth Lowther. Wedding gifts included a barometer from the staff of the Regal.

☆

LOUIS PAGE, until recently to VIRGIL DAWSON'S indefatigable house manager at Worthing Odeon, has been appointed manager of the Rialto, third Odeon theatre at Southampton. His successor at Worthing is MICHAEL CROOKES, who was originally trainee under Dawson, subsequently going as assistant at the Odeon, Chichester.

☆

His colleagues in Kent will be sorry to learn of the death of MAURICE RICHARDSON, A.B.C. manager at Gravesend and Canterbury and later assistant to D. Val Gessel at the Regal, Bexley Heath.

MUSIC

by JACK COURTNAY

FELTON RAPLEY'S first directive as musical director of Gaumont-British, giving detailed instructions as to what the duties of the organists engaged by the corporation are, has been received with mixed feelings.

Felton, in order to render more secure the position of the organist in the kinema, has instructed them that they are expected to play at the opening of the show and to link-up where necessary, as well as present their interludes. But they will not be required to stay and play "The King."

Felton says: "The only way the organ can be rendered indispensable is by making it an integral part of the show, and in these days of long pictures and restricted hours an opportunity does not always occur for an interlude, but all the messy little waits and breaks can be suitably covered and the atmosphere of musical continuity enhanced by the use of the organ.

There is no doubt that this policy, intelligently carried out, is more likely to secure the permanency of the organ as a distinct factor in the ordinary programme.

Reg. Dixon is about to start a tour of 11 Northern and Midland music-halls with the first new Compton Theatrone.

Edwin Bosworth, of the Londale, Carlisle, exchanged places with Bryan Rodwell, resident organist at the Control, Kidderminster, for two weeks.

Gerald Shaw is to spend a fortnight at the Compton factory brushing up on details of organ mechanism before going to Cairo as he will have to rely on himself to keep his instrument maintained.

Gordon Banner, of the Ritz, Birkenhead, is being kept busy, for not only has he his interludes to do, but he has to accompany kinema variety as a weekly routine.

He is being billed as "Ac Australian Organist," and a recent show built around the current Test Matches was very favourably received.

The Christie organ at the Regent, Northend, has been completely renovated and overhauled and Frederick Warrender has been appointed organist.

One of the features is that Frederick gives a half-hour organ recital before the show opens every day.

Donations totalling £50,000—subscribed to the Airborne Forces Security Funds during the release of G.F.D's THEIRS IS THE GLORY—were presented to Lord Louis Mountbatten by J. Arthur Rank and W. R. Fuller, secretary C.E.A. at an informal gathering at the Airborne Forces Club

LONDON TRADE SHOWS

Films to Be Trade Shown Between Thurs., March 13 and Wed., March 19

Friday

Top Speed (*Sherwood*)

Summer Theatre. **4 p.m.**

British quota featurette. It investigates all the high-speed sports: motor racing, the dirt track and ice hockey. A visit is also paid to Newmarket racing stables and football, surf-riding and dog-racing are introduced.

I'll Walk Beside You (*Sherwood*)

Summer Theatre. **4.30 p.m.**

Cast: Richard Bird, Lesley Brook, Percy Marmont and The London Symphony Orchestra. **Director:** Maclean Rogers.

After a chance meeting, John Brent and Ann Johnson visit the Queen's Hall to hear John McHugh singing with the London Symphony Orchestra. The same night John is recalled to his ship and is later reported dead. He returns, however, as it has lost his memory. This leads to a estrangement, but the couple are reunited when John recovers his memory after undergoing an operation.

Monday

Avalanche (*Pathe*)

Private Theatre. **4 p.m.**

Cast: Bruce Cabot, Roscoe Karns, Helen Mowbray and Veda Ann Borg. **Director:** Irving Allen.

A murder mystery, in which two agents investigate an income-tax fraud, find a body, and are baffled by the mysterious happenings which befall them when they go to solve the mystery.

The snowy slopes of a mountain resort provide an out-of-the-ordinary setting for the story.

Tuesday

Spook Busters (*Pathe*)

Private Theatre. **4 p.m.**

Cast: Leo Gorcey, Huntz Hall, Douglas Dumbrille, Bobby Jordan, Gabriel Dell, Billy Benedict. **Director:** William Beaudine.

The Bowery Boys move out of their usual sphere to a haunted house in this thriller.

Setting up as pest exterminators, their first-and-only job is to rid a haunted house of its ghost. A mad doctor, making experiments there, kidnaps one of the boys and sets about transplanting his brain into a gorilla. The pursuit is embellished with mysterious lights, sliding panels and flying axes before rescue comes in the climax.

White Cradle Inn (*British Lion*)

Palace Theatre. **2.30 p.m.**

Cast: Madeleine Carroll, Ian Hunter, Michael Rennie, Arnold Marle, Willi Fueter, Max Haulfer, Margarete Hoff, Gerard Kempinski. **Director:** Harold French.

A Peak Films production, telling the story of Magda, owner of the inn, whose philandering husband, Rudolph, refuses to sign papers for Magda to adopt Roger, a young refugee.

To win Rudolph's friendship Roger asks him to go on a trip up the mountains. They are caught in a blizzard and Rudolph, in an attempt to save the boy, sacrifices his own life.

Wednesday

Decoy (*Pathe*)

Private Theatre. **4 p.m.**

Cast: Jean Gillie, Edward Norris, Robert Armstrong, Herbert Rudley, Sheldon Leonard, Marjorie Woodworth. **Director:** Jack Bernhard.

Jean Gillie's first American-made film. She is cast as a gangster's gun moll.

It is the story of a dying woman's confession, the robbery of a box supposedly holding a fortune but which contains one dollar, and of the events which ensue when the woman's protector tries to settle scores with another crook who has double-crossed him.

"Decoy" Heads Next Pathe Group

EIGHT FROM MONOGRAM AND P.R.C.

"DECOY," a Monogram drama in the top-budget class, heads a group of eight pictures, ranging from melodrama to musical, which Pathé is trade showing commencing next Monday.

They will be shown in Pathé's private theatre at 4 p.m. as follows:—

Avalanche, Monday, March 17; **Spook Busters**, Tuesday, March 18; **Decoy**, Wednesday, March 19; **Devil Bat's Daughter**, Thursday, March 20; **Missing Lady**, Friday, March 21; **Below the Deadline**, Monday, March 24; **Queen of Burlesque**, Tuesday, March 25; **Frontier Feud**, Wednesday, March 26.

Jean Gillie makes her American film début in "Decoy," a crime drama. She is cast as a gangster's moll.

A vampire, a murder and a haunted house are the highlights of the P.R.C. thriller, "Devil Bat's Daughter," in which Rosemary La Planche, John James, Michael Hale and Molly Lamont have the principal rôles.

The Shadow, the playboy who penetrates into the underworld to stamp out crime, is seen again in Monogram's "Missing Lady." Kane Richmond, Barbara Reed and George Chandler are featured in this story, which revolves round the theft of a jade ornament and a doss-house murder.

A mission of revenge among big-time gamblers is the theme of the Monogram melodrama "Below the Deadline," in which Warren Douglas, Ramsay Ames and Jan Wiley head the cast.

The story concerns a nerve-shattered soldier who comes home to find his brother has been murdered by racketeering gamblers.

Life in a Broadway non-stop burlesque show is the background to P.R.C.'s "Queen of Burlesque," back-stage murder mystery in which Evelyn Ankers and Carleton Young have the leads. Rose La Rose, Broadway burlesque show queen, is also featured.

Johnny Mack Brown is starred in "Frontier Feud," a Monogram outdoor adventure story in which the cowboy star, aided by Raymond Hatton, finds himself settling a feud between rival ranchers.

HIRE THE BIG HITS IN 16MM FILMS
SOME OF THE FILMS NOW AVAILABLE
"You'll Never Get Rich" "The Amazing Mr. Williams" "The Doctor Takes a Wife" "Mr. Deeds Goes to Town" "Too Many Husbands" (My Two Husbands) "The Beautiful Cheat" "Good Morning Doctor" "Adam Had Four Sons" "Yes We're Never Leveller" "One Night of Love" "It Happened One Night" "Bell Bottom George" etc.
also Fable and Fantasy Carteens
Three Stooge Comedies
Screen Snapshots, etc.
WIGMORE FILMS LTD.
Dept. KW. Distributers of 16 mm Sound Films, 13 WIGMORE ST., LONDON, W.1. Tel.: LANgham 4571

IN THE LAST TWO YEARS
more than
300 CINEMAS*
have been equipped with our
CATEGORY BOARDS

SUPASIGNS LTD.
42, HOXTON SQUARE
LONDON, N.1
CLERKENWELL 2354

** This does not include purchasers of Seating Indicators, Queueing Stands, Still Frames, etc.*

Classified Advertisements are not inserted unless prepaid

Scale of Charges relating to Classified Advertisements

SITUATIONS WANTED 2d. per word.

FOR SALE AND WANTED 6d. per word.

FINANCIAL & MISCELLANEOUS 6d. per word.

SITUATIONS VACANT 4d. per word.

If printed in Capital Letters, 1d. per word extra. Box Nos. 6d. extra.

LATEST TIME for receiving Advertisements is THURSDAY for inclusion in the next week's issue.

Advertisers using Box Numbers are particularly requested to return any testimonials, photographs, etc., they may receive from unsuccessful enquirers when stamped envelope is supplied

SITUATIONS VACANT

MANAGER required for medium-sized London kinema; splendid opportunity; permanent position; LONDON AND HOME COUNTIES INQUIRERS NEED ONLY APPLY; applications will be treated in the strictest confidence; state experience, age and salary required.—Write F., Box 989, Kinematograph Weekly

THREE first-class Managers required; must be fully experienced in kinema management; permanent position and progressive to the right man; splendid opportunity.—Send photograph and all particulars in first instance, which will be treated in the strictest of confidence to Wardona Cinemas, Evelyn House, 62, Oxford Street, London, W.1.

EFFICIENT Second Operator required for Regal, Coalville, Leicestershire.

LOG Clerk required; also Barring Clerk and Filing Clerk. Please state in confidence, age, experience and salary required to E., Box 54, Kinematograph Weekly.

SHORTHAND TYPISTS wanted; must be experienced; good progressive position; no Saturdays.—Write, with full particulars, stating salary required, in confidence, to the Wardona Cinema, 62, Oxford Street, London, W.1.

SALESMAN required for Sheffield territory. — C., Box 3, Kinematograph Weekly.

SITUATIONS WANTED

MANAGER (24) seeks position where initiative and ability is appreciated.—Y., Box 49, Kinematograph Weekly.

EXPERIENCED MANAGER DESIRES APPOINTMENT OR ACTIVE PARTNERSHIP. CAPITAL AVAILABLE.—O., BOX 39, KINEMATOGRAPH WEEKLY.

EXPERIENCED Manager open for new appointment; first-class circuit reference; bonded; Midlands or South preferred; courtesy, showmanship and businesslike ability assured.—Write A., Box 50, Kinematograph Weekly.

ACTIVE young Manager of smart appearance desires change; Dorset or West Hants preferred, but will go anywhere in South-West; 15 years in business and has thorough knowledge of projection equipment; first-class artist and excellent at displays, posters and slides.—Write C., Box 52, Kinematograph Weekly.

FIRST-CLASS Chief Projectionist (18 years' experience) available April 14; Yorks, S. Durham area; permanent, or bookings for relief.—C., Box 28, Kinematograph Weekly.

CHIEF/CO-CHIEF IN OR NEAR LONDON (PREFERRED) AVAILABLE; £6.—Y., BOX 24, KINEMATOGRAPH WEEKLY.

EXPERIENCED Chief desires position; single man; willing to go anywhere; extensive knowledge of W.E., R.C.A., B.T.H.; own tools and test meters, for maintenance work; good reference.—F., Box 55, Kinematograph Weekly.

ADVERTISER, aged 34, requires position as Accountant, Cashier or Bookkeeper; salary required, about £400 per annum; would consider investing £100 in small company or firm.—Write L., Box 60, Kinematograph Weekly.

CAMERAMAN REQUIRES PERMANENCY; 12 YEARS' TECHNICAL EXPERIENCE STUDIO AND EXTERIORS; ALSO EXPERIENCE OF EDITING; DOCUMENTARIES OR FEATURES.—WRITE D., BOX 53, KINEMATOGRAPH WEEKLY.

FOR
SCREEN BRIGHTNESS
USE OPTICAL MIRRORS
Available in all types and sizes, and don't forget to polish them daily with
REFLECTO
N.B. Write for particulars of our Mirror Re-conditioning Service.
THE
PROVINCIAL CINEMATOGRAPH TRADING CO.
17, Wellington Street, Leeds, 1
Telephone No.: 28892
Projection Specialists

NORTHERN CINEMA EQUIPMENT Co.
(Sole Proprietors: Windmill Eng. Co., Ltd.)
Sunfield Works, Windmill Lane, Denton, Nr. Manchester.
Telephone: DENTON 2828
Send P.C. or 'Phone for our Representative to call.
Screen Dressings
Perforated Rubber Screens
Metal Screens
Sound Acoustic Felts
Masking
Ventilating and Heating
Rewind Tables Spool Boxes
Refrigeration

STABLEFORD SCREENS LTD.
We make metal, flat white rear projection, roll-up and amateur screens. Our screen resurfacing service covers Gt. Britain from Aberdeen to Land's End.
1, STEBBING STREET, LONDON, W.11
Phone: Park 7682

E. G. TURNER
. . . supplies cinema screens
TAKING ALL RISKS
ON HIRE MAINTENANCE
43-49 Higham St., Walthamstow, E.17
Telephone: LARKSWOOD 1061-2

"Just a Link in the Chain" of unsurpassed quality.
Inks **EMPIRE** Cements
obtainable at
Messrs. J. FRANK BROCKLISS LTD.
Messrs. ROBERTSHAW & TURNER
Manufacturers and Processors
60, Hamilton St., Blackburn. Phone: 49055

RELIEF STAFF
Competent chief projectionist supplied hourly, daily, or weekly, travel anywhere.
Studio work a speciality. Moderate fees.
Arthur Watts Cinema Employment Agency, 74/76 Old Compton Street, W.1.
Gerrard 3133 *(Licensed annually by the LCC)*

'CLEANALL' SERVICE
All interior cleaning. Walls, woodwork, carpets, seating. Parquet flooring re-surfaced.
HOUSEHOLD & INDUSTRIAL CLEANING CO., LTD.
32, Grosvenor Gardens Mews North, S.W.1
Sloane 1050 *London or Provinces*

CINEMA CARPETS
Renovation and Readapting Service. All work Hand Sewn throughout and fully guaranteed.
Mark Moss Ltd FITTED CARPETS
BACK HARRISON ST. LEEDS 1. TEL. 28775.

TRINITY CHAIR WORKS, LTD.
FOR
NEW SEATING.
RENOVATIONS.
SCARBOROUGH. TEL. 345

PATERSONS (GLASGOW) LIMITED 79 HOWARD STREET
Tel: CENTRAL 5289
SEATING REPLACEMENTS REPAIRS

NOTHING TOO BIG —— NOTHING TOO SMALL
J. ROWLAND SALES LTD.
CINEMA & THEATRE AGENTS AND VALUERS
Directors: J. ROWLAND SALES, F.V.A.
ARTHUR A. TALBOT, F.C.A.
WE BUY, SELL & ADVISE ON ALL KINDS OF ENTERTAINMENT PROPERTIES.

FARADAY HOUSE, 8-10, CHARING CROSS RD.
Phones: Tem. Bar 9710, 9719, 5191

SITUATIONS WANTED (Contd.)

FIRST-CLASS Kinema Organist with managerial experience seeks position as manager/organist.—Replies, G., Box 56, Kinematograph Weekly.

ORGANIST seeks position; any type of organ considered; urgent.—O., Box 997, Kinematograph Weekly.

SERVICE and Installation Engineer, late W.E. and RCA, would travel Continent.—L., Box 36, Kinematograph Weekly.

QUALIFIED Documentary Film Editor and Negative Cutter now free for engagements; good refs.—X., Box 42, Kinematograph Weekly.

ORGANIST-Showman; City, seaside, Paramount, Odeon; permanency before salary.—P., Box 40, Kinematograph Weekly.

ORGANIST, with wide experience, desires position with small circuit or independent proprietor; also capable of taking charge of staff.—N., Box 38, Kinematograph Weekly.

ORGANIST requires change; used to all types of organs; good references.—M., Box 37, Kinematograph Weekly.

EMPLOYMENT BUREAUX

MANAGERS and Operators supplied to any part of Britain at short notice. Contact us for doormen and usherettes for London area; no charge to employers.—Arthur Watts Cinema Employment Agency, 74-76, Old Compton Street, W.1. Gerrard 3133. (Licensed annually by the L.C.C.)

FOR SALE & WANTED

FOR Sale, all complete, 16-mm. Mobile Outfit, comprising 2 Victor 40B projectors with 2 power packs, speakers, spools, Radiant High Flex screen, stands; also 1947 Fordson 10-cwt. van.—Price and further details on application to 8, Downleaze, Sneyd Park, Bristol, 9.

ELECTRICITY.—Don't be caught. Use Brimain Petrol Generator, 230 volts A.C., 5.5 amps., unused, £130.—John King Films, 59, George Street, London, W.1. Welbeck 9808.

½-H.P. Century Motor, repulsion type start, synchronous motor, 230 v., 50 cycles A.C.; state price.—Picture House, Loanhead, Midlothian, Scotland.

B.T.H. Sound Apparatus, complete with 2 amplifiers, B.T.H. mirror arcs, Kalee projectors, etc.—Full particulars from Manager, Duke of York's Theatre, Preston Circus, Brighton.

FOR Sale, two 35-mm. Projectors, B.T.H. Sound Equipment; working order.—Cadbury Bros., Ltd., Dept. ENT, Bournville, Birmingham.

FOR SALE.—COMPLETE 16-MM. MOBILE UNIT, COMPRISING 1937 FORD 10-CWT. VAN, 2 G.B. L5 SOUND PROJECTORS, ENGINE GENERATOR, TRANSFORMERS, RESISTANCES, SPEAKERS, SCREEN, MOBILE CONTROL PANEL, GOOSE OPERATING SCREENS AND GOOSE SUPPLY OF 1,600-FT. SPOOLS AND 500-WATT LAMPS; ALL EXCELLENT CONDITION. — WRITE, C. WARD BERETTA, PAVILION CINEMA, RHOSNEIGR, ANGLESEY. PHONE 246.

FOR Sale.—Pair Hans Goertz Lite arcs and lamphouses, complete. 10-in. mirrors; also quantity 10/m. X8 in. pos. and 10/m. X8 in. neg. carbons; £16 pair.—Particulars from Rutland Cinema, Uppingham.

FILING Cabinets, Steel Cupboards, Operators' Chairs, Desks, Fire and Burglar-proof Safes.—Office Furniture Co., Government Surplus Contractors, Victoria 9770 and 8685.

FOR SALE & WANTED (Contd.)

FOR Sale.—Complete Talkie Equipment, now working seven nights a week and not available until about end of May—lamps, stands, Kalee machines, speakers, B.T.H. sound, spare amplifier, etc.—Offers and other particulars, apply Cruickshank, c/o Froods, Annan, Dumfriesshire.

35-mm. NEWSREEL-TYPE Camera, 200-ft. or 400-ft. capacity, required; also 16-mm. camera.—Full details and price, V., Box 46, Kinematograph Weekly.

FOR Sale, complete Set KINES, (105 copies), October, 1944, to October, 1946; offers.—J., Box 34, Kinematograph Weekly.

FOR Sale.—Complete 16-mm. Projection Unit, comprising 10-cwt. van, Debrie D16 in good condition, gramophone, microphones, mains and battery amplifiers with speakers suitable for dances, etc.—F., Box 31, Kinematograph Weekly.

A.C./D.C. Motors and Switchgear can be supplied from stock or at short notice. Also A.C. Motors wanted urgently, all sizes and voltages. Best prices offered.—John Phillips and Co. (Electrics), 31, Fortune Green Road, West Hampstead. Hampstead 8132.

NEW Arc Rectifiers, dry metal, selenium type, twin units, inductor controlled; twin 30 amp., £172; twin 45 amp., £217, ex works; delivery from stock.—Gyrotone, Ltd., Coleshill, Warwicks. Phone 3169.

ORGAN Lift by Knight, nearly new, guaranteed; seen any time; dismantled and delivered if desired.—G., Box 7, Kinematograph Weekly.

TWO Brenkart H.I. arc lamps, two Kalee Regal H.I. arc lamps; perfect condition; can be seen working.—Inquiries, Rex Cinema, Leeds.

FOR Sale, two Victor 40B 16-mm. Sound Projectors; 750-wt. lamp, 1,600-ft. capacity; complete with speaker and all mains transformer; £225 each.—To B., Box 51, Kinematograph Weekly.

WANTED, Oil- or Gas-driven Generating Set; 230 volts A.C., about 15 amps; or 10-h.p. Gas Engine and Dynamo.—Prance, "Newburn," Mid-Warberry Road, Torquay.

ROLLS Royce 40/50 five-seat open Tourer, 1925; condition as new; four new tyres, new battery; £400, or would exchange for mobile canteen.—H., Box 57, Kinematograph Weekly.

KINEMAS FOR SALE

KINEMA in centre of large Midland town for Sale, owing to illness of proprietor, who is retiring after 20 years' occupation; seats 900; profits nearly £3,000, accountants' figures; no agents need reply.—W., Box 22, Kinematograph Weekly.

CORNISH Coast.—Small Kinema for Sale; long lease; fully equipped; reasonable ingoing.—T., Box 44, Kinematograph Weekly.

SMALL Kinema for sale, £9,000. Exceptional proposition for owner-manager.—63, Rosemary Crescent, Woodsetton, Dudley.

FREEHOLD Kinema, Ballroom and Café; central position; no opposition.—Z., Box 58, Kinematograph Weekly.

HIRE

NEWMAN-SINCLAIR Camera available for hire; new and complete equipment.—Inquiries, GERrard 1963.

EXPERIENCED Advertiser wants to hire dual 16-mm. outfit for trial compact, large population; purchase outright if response reasonable.—K., Box 59, Kinematograph Weekly.

REPAIRS

REPAIRS and Spares, Seats, Counterweights and Brackets, etc.—Cinema Supply and Maintenance, 66, St. George's Avenue, London, N.7. North 3146.

MONOMARKS

MONOMARKS.—Permanent London address; letters redirected; 5s. p.a.—Write Monomark, BCM/MONO, W.C.1.

In consequence of disposal of the Property

THE PALACE THEATRE
KING STREET, HAMMERSMITH, W.6

SALE BY AUCTION
OF
THE CONTENTS

Comprising:

ABOUT 1,200 SPRUNG, PLUSH COVERED TIP-UP SEATS.
A large quantity of good quality WILTON CARPET.
Crimson Velvet Proscenium Curtains.
STAGE SWITCHBOARD BY STRAND ELECTRIC CO.
Floats, Battens, Stage Lighting and Electric Light Fittings.
2 G.E.C. 39 h.p. Motor Generating Sets.
Artiste's make-up benches.
Expensive Bar Counters and Fittings, and a miscellaneous assortment of other furnishings and effects.

Messrs. HARRIS & GILLOW

Will sell the above by Auction on the premises on

WEDNESDAY, 9th APRIL, 1947
at 11 o'clock

On view day prior to sale. Catalogues may be obtained from the Auctioneers at their Offices (93/95, Wardour Street, London, W.1).

Telephone: GER. 2504. Telegrams: "Faddist, Rath, London."

KINEMAS WANTED

WANTED.—Bomb-damaged kinemas, freehold or leasehold.—Details to H., Box 33, Kinematograph Weekly.

LARGE FUNDS available for the purchase of FREEHOLD OR LEASEHOLD KINEMAS (seating not under 500) as going concerns by important corporation in any part of U.K.—Particulars to Hampton and Sons, Ltd. (Ref. C.M.), 6, Arlington Street, St. James's, S.W.1 (Regent 8222).

POSTERS

ATTRACTIVE double-crown Posters, sprayed background, foyer or outdoor; date, two stars and title; 48 hours' service.—Gerald Thorpe, 55, Torkington Street, Stockport. STO. 4385.

J. S. WOOLLEY Advertising Service. Specialists in kinema advertising, blocks, posters, silk screening.—Market Place, Loughborough.

HANDWRITTEN Kinema Posters. Let us quote; excellent service.—Nadin's, 227a, Oldham Road, Newton Heath, Manchester 10.

MISCELLANEOUS

16-mm. OPERATOR, with limited amount of capital, is prepared to consider any business proposition; references given and required.—R., Box 42, Kinematograph Weekly.

SPECIAL NOTICES

EX-OFFICER, EXTENSIVELY EXPERIENCED EXHIBITOR, KEEN EXPLOITEER, SEEKS PARTNERSHIP, HERE OR ABROAD, WITH SCOPE FOR INITIATIVE AND ADVANCEMENT; WOULD CONSIDER LEASE OR PURCHASE OF KINEMA.—WRITE V., BOX 21, KINEMATOGRAPH WEEKLY.

THEATRE SEATS

TANGANYIKA Territory.—Required, 400 Seats for new kinema.—Send prices and details to Paradise Talkies, P.O. Box 54, Arusha, Tanganyika Territory.

KINEMA Chair Backs, 1s. each.—J. Lee, 519, Buxton Road, Stockport, Cheshire.

80 TIP-UP Seats, recently reconditioned, £125; smaller numbers, others 15s. each.—John King Films, 59, George Street, London, W.1. Welbeck 9808.

TIP-UP Chairs bought and sold.—R. Bovilsky, 34, Batson Street, Glasgow, S.2.

SERVICES

CARPETS and Upholstery Cleaned on the premises and made immune from moths by guaranteed DDT/Geigy process; also general interior cleaning; estimates gladly given.—Fleet Cleaning Services, 122, Southwark Street, S.E.1. Waterloo 7024.

ELECTRICAL FITTINGS

FLUORESCENT Units in several designs complete with control gear and tubes, 4 ft. and 5 ft. Send your requirements.—John Phillips and Co., (Electrics), 31, Fortune Green Road, West Hampstead. Hampstead 8132.

FLUORESCENT Lighting. The ideal kinema job. 30-watt fitting, complete with self-contained control gear and 36-in. single or twin tube; delivery seven days; guaranteed component and tube replacement service.—Details, Scemco, Ltd., 6/7, Soho Street, London, W.1.

FILMS

FILM Scrap wanted for the recovery of nitrate and acetate cellulose.—Send particulars to Lloyds (Dept. K.W.), 72, Bridge Street, Christchurch, Hants.

PROJECTIONISTS & HOUSE ENGINEERS
can usually find what they need at
GEORGE PALMER'S
who have in stock at Wardour Street
a large selection of

MECHANISMS
Kalee 8 Rear Shutter
Kalee 8 Front Shutter
Gaumont Rear Shutter
Gaumont Front Shutter
Simplex D/B Front Shutter
Ross Front Shutter

ARC LAMPS
HI Sturgian Automatic Feed
HI Stelma Automatic Feed
HI Kalee HML Automatic Feed
HI or LI Zeiss Ikon 10"
LI Zeiss Ikon 8"

MISCELLANEOUS
Arc Resistances
Studio Dimmers
Spot Lights
Rewinders
Barrier Ropes
Lavender Essence Sprayers
Curtain Controls
Carbons

Address your enquiries to
Mr. F. G. PALMER
GEORGE PALMER
89 WARDOUR ST., LONDON, W.1
Telephone: GERrard 4796, 6143

FOR SALE
TWO FULLY EQUIPPED MOBILE CINEMA UNITS

Equipment, gear, motor vehicles and leases of halls, etc., complete.

Can negotiate Circuits individually, or jointly.

★

Write Principals only, to:
J. ROWLAND SALES, LTD.
Cinema & Theatre Estate Agents
FARADAY HOUSE, 8/10, CHARING CROSS ROAD, LONDON, W.C.2
Tel. Nos.: TEMple Bar 5191, 9710, 9719

MAYFAIR DETECTIVE AGENCY
231, BAKER STREET, W.1
Our operatives will handle all your enquiries — business, private or divorce. Recommended by many executives of the Film Trade.
WELBECK 6446

PROFESSIONAL

PATENT Agents.—A. E. Hill, Chartered Patent Agent, 27, Chancery Lane, London, W.C.2. Tel.: Chancery 8444.

LONDON AND PROVINCIAL TRADE SCREENINGS

DATE.	TIME.	PLACE.	TITLE OF FILMS.	SHOWN BY.	STARS.	CERT.
		LONDON.				
Fri., Mar. 14	4 p.m.	Hammer	Top Speed ; I'll Walk Beside You	Sherwood	Lesley Brook	
,, ,, 14	4 p.m.	Own Theatre	Three Shorts	Columbia	——	U
Mon., ,, 17	4 p.m.	Own Theatre	Three Shorts	Columbia	——	U
,, ,, 17	4 p.m.	Private	Humoresque	Warner	Joan Crawford	—
,, ,, 17	4 p.m.	Own Theatre	Avalanche	Pathe	Bruce Cabot	—
Tues., ,, 18	4 p.m.	Private	Royal Flush	Warner	——	—
,, ,, 18	4 p.m.	Own Theatre	Spook Busters	Pathe	Leo Gorcey	U
,, ,, 18	10.30 a.m.	Own Theatre	Five Shorts	M-G-M	——	—
,, ,, 18	2.30 p.m.	Palace	White Cradle Inn	British Lion	Madeleine Carroll	U
Wed., ,, 19	4 p.m.	Private	Stallion Road	Warner	Ronald Reagan	—
,, ,, 19	4 p.m.	Own Theatre	Decoy	Pathe	Jean Gillie	—
Thur., ,, 20	4 p.m.	Own Theatre	Devil Bat's Daughter	Pathe	Rosemary La Planche	—
,, ,, 20	4 p.m.	Private	Nora Prentiss	Warner	Ann Sheridan	—
		BIRMINGHAM.				
Mon., Mar. 17	10.45 a.m.	Futurist	Angel and the Bad Man	British Lion	John Wayne	U
Tues., ,, 18	10.45 a.m.	Futurist	Under Nevada Skies	British Lion	Roy Rogers	U
Wed., ,, 19	10.45 a.m.	Futurist	The Scarlet Pimpernel (Reissue)	British Lion	Leslie Howard	A
,, ,, 19	10.30 a.m.	Scala	Johnny O'Clock	Columbia	Dick Powell	A
Thur., ,, 20	10.45 a.m.	Futurist	Sioux City Sue	British Lion	Gene Autry	U
		CARDIFF.				
Mon., Mar. 17	10.45 a.m.	Odeon	The Invisible Informer	British Lion	Linda Stirling	A
Tues., ,, 18	10.30 a.m.	Empire	Johnny O'Clock	Columbia	Dick Powell	A
Wed., ,, 19	10.45 a.m.	Empire	Angel and the Bad Man	British Lion	John Wayne	U
		GLASGOW.				
Thur., Mar. 20	10.45 a.m.	Playhouse	The Invisible Informer	British Lion	Linda Stirling	A
		LEEDS				
Mon., Mar. 17	10.45 a.m.	Majestic	Under Nevada Skies	British Lion	Roy Rogers	U
Tues., ,, 18	10.30 a.m.	Tower	Johnny O'Clock	Columbia	Dick Powell	A
Wed. ,, 19	10.45 a.m.	Majestic	The Scarlet Pimpernel (Reissue)	British Lion	Leslie Howard	A
Thur., ,, 20	10.45 a.m.	Tower	Sioux City Sue	British Lion	Gene Autry	U
		LIVERPOOL.				
Tues., Mar. 18	10.45 a.m.	Scala	Under Nevada Skies	British Lion	Roy Rogers	U
Wed., ,, 19	10.45 a.m.	Futurist	The Scarlet Pimpernel (Reissue)	British Lion	Leslie Howard	A
,, ,, 19	10.45 a.m.	Scala	Johnny O'Clock	Columbia	Dick Powell	A
Thur., ,, 20	10.45 a.m.	Palace de Luxe	Sioux City Sue	British Lion	Gene Autry	U
		MANCHESTER.				
Mon. Mar. 17	10.45 a.m.	Deansgate	Under Nevada Skies	British Lion	Roy Rogers	U
Tues., ,, 18	10.45 a.m.	Deansgate	The Scarlet Pimpernel (Reissue)	British Lion	Leslie Howard	A
Wed., ,, 19	10.45 a.m.	Theatre Royal	Sioux City Sue	British Lion	Gene Autry	U
,, ,, 19	10.45 a.m.	New Oxford	Dead Reckoning	Columbia	Humphrey Bogart	A
Thur., ,, 20	10.45 a.m.	New Oxford	The Pilgrim Lady	British Lion	Lynne Roberts	—
		NEWCASTLE.				
Mon., Mar. 17	10.45 a.m.	Essoldo	Under Nevada Skies	British Lion	Roy Rogers	U
Tues., ,, 18	10.45 a.m.	Essoldo	The Scarlet Pimpernel (Reissue)	British Lion	Leslie Howard	A
Wed., ,, 19	10.45 a.m.	Stoll	Sioux City Sue	British Lion	Gene Autry	U
,, ,, 19	10.30 a.m.	Essoldo	Johnny O'Clock	Columbia	Dick Powell	A
Thur., ,, 20	10.45 a.m.	Essoldo	The Pilgrim Lady	British Lion	Lynne Roberts	—
		NOTTINGHAM.				
Tues., Mar. 18	10.30 a.m.	Scala	Welcome Stranger	Paramount	Bing Crosby	A
Wed., ,, 19	10.45 a.m.	Scala	The Invisible Informer	British Lion	Linda Stirling	A
Thur., ,, 20	10.45 a.m.	Scala	Angel and the Bad Man	British Lion	John Wayne	U
		SHEFFIELD.				
Tues., Mar. 18	10.30 a.m.	Union Street	Welcome Stranger	Paramount	Bing Crosby	A
,, ,, 18	10.30 a.m.	Hippodrome	The Invisible Informer	British Lion	Linda Stirling	A
Wed., ,, 19	10.30 a.m.	Picture Palace	Angel and the Bad Man	British Lion	John Wayne	U
Thur., ,, 20	10.30 a.m.	Picture Palace	Under Nevada Skies	British Lion	Roy Rogers	U

Prizes for Boosting French Film

For the first time since the arrival of talking pictures, a Continental film has been made the subject of an exploitation campaign, with prizes to be won for the best promotion efforts. The film is "A Cage of Nightingales," the French picture, which has been booked throughout the Gaumont-British circuit—and that is a news point, too.

The prizes offered will go to the five managers who produce the best campaigns for the film on the G.B. circuit. Each will receive a week's holiday for two in Paris, with all expenses paid.

PUTTING PEP INTO SCREEN ADVERTISING

EXECUTIVES of Langford and Co., distributors of advertising films and slides, on March 5 gave a cocktail party at the Adelphi Hotel, Liverpool, in celebration of their 35th anniversary and to discuss with exhibitors how the intelligent use of the screen might give greater satisfaction to both sellers and buyers of screen time. C. Pearl, director of Langford's, who was accompanied by D. Harris (general manager) and B. Newrick (area buying manager), told the KINE. that there was growing appreciation by exhibitors of the need for attractive advertising in terms of quality rather than quantity, and of the technique involved in putting over a message crisply, entertainingly and with the minimum of showing time. These objectives had been realised without the exhibitor losing any of the revenue he budgeted to obtain from the sale of advertising rights. As an example of what is being done, Mr. Pearl mentioned that £4,000 was being spent on a film only 200 ft. in length.

Mr. Pearl and his colleagues will meet Manchester exhibitors next month.

Rothbury, Portslade, Changes Hands

Robert Gordon has acquired the Rothbury Cinema, Portslade, Sussex, from Langdon Enterprises, of Seaford, Sussex. Mr. Gordon is the managing director and chairman of O. and P. Cinemas, which also owns the Arcadia Cinema, Brighton, where D. J. Hayes is manager. E. Thompson is continuing as manager of the Rothbury.

Rochdale (Lancs) magistrates have given permission for certs of two hours' duration from 7 p.m. to 9 p.m. at the Regal on each Sunday from April 6, 1947, to March 28, 1948.

Printed in Great Britain and Published for the Proprietors, Kinematograph Publications, Ltd., by ODHAMS PRESS Ltd., Long Acre, London, W.C.2.

On Every Screen Today
Triumphant
PARAMOUNT

THE TALK OF THE INDUSTRY

THE BIG SHOW COME FROM PARAMOUNT

Paramount Presents

BING CROSBY · JOAN CAULFIELD
BARRY FITZGERALD

WANDA HENDRIX · FRANK FAYLEN · ELIZABETH PATTERSON
ROBERT SHAYNE · LARRY YOUNG · PERCY KILBRIDE

Produced by SOL C. SIEGEL • Directed by ELLIOTT NUGENT

It's that Academy Award combination again!

Bing and Barry . . .
The Amiable Academy Award winners of "Going My Way". . . reunited in a warm, rich, glowing story of small-town America . . . with Joan Caulfield going their way too this time!